THE NEW YORK DRAMATIC MIRROR

Vol. XXVII., No. 691. NEW YORK: SATURDAY, MARCH 19, 1892. PRICE TEN CENTS.

DANIEL FROHMAN.

AT THE THEATRES.

Lyceum.—Merry Gotham.

Social Comedy, in four parts, adapted from the French by Elisabeth Marbury. Produced March 11.

Jasper Ronalds	Herbert Kelcey
Arthur Decker	Fritz Williams
Theodore Forster	E. I. Ratcliffe
Harvey Gregory	Eugene Ormonde
John Randolph De Ruyter	Charles Walcot
Amory Sturgis	W. J. Le Moyne
Duncan Scott	Charles Harbury
Tom Clyde	H. Bayntum
Eugene	Augustus Cook
Alice Darlington	Georgia Cayvan
Sylvia Cameron	Effie Shannon
Miriam de Ruyter	Bessie Tyree
Mrs. De Ruyter	Mrs. Charles Walcot
Mrs. Amory Sturgis	Mrs. Thomas Whiffen
Julie	Ada Currie

If Merry Gotham was intended as a mild Lenten dissipation it is likely to achieve its purpose. It is not frothy, like beer, or sparkling, like champagne: but it is insipidly "clevilish," like the "cambric tea" which very young children are permitted to enjoy on rare occasions as a special indulgence.

The play is modestly—we might almost say fearsomely—described on the bills as a social fantasy. Had it been called anything else we should have rebelled but had it been called nothing at all we should not have known what it was.

As Merry Gotham's pretensions are slight, our good-nature permits us to say that it does not fall behind its pretensions. It deals with fashionable society. With the exception of two characters the entire *dramatis personæ* is composed of shallow, selfish, vapid, insincere, aimless folk, whose talk on the stage is as uninteresting for the most part as it is in real life. One leaves the theatre after three-and-a-half hours of the De Ruyters, the Sturgises and their acquaintances with the same dense residuum of boresome trivialities that one carries away from the average social function. Herein, the fantasy may be said to copy nature too closely.

Merry Gotham is invertebrate. Its plot is not worth mentioning, although there are twenty-one persons required to unfold what there is of it. They are, for the most part, dull persons whose habits are the habits of the conventional fast and fashionable set, with whom a sensation is the desideratum, and a novelty the aim of daily existence. Certain young men and women make love and meet with obstacles in a more or less perfunctory, *fin-de-siècle* way, while certain middle-aged men and women illustrate the fact that years bring neither wisdom nor serenity in butterfly existence.

Miss Marbury has transplanted this product quite successfully. She has planted it in localism and watered it with her own bright ideas—but the foliage and the bloom are essentially exotic, nevertheless. The perfume is Parisian. At times it is more noticeable for its strength than its delicacy.

The incident of the decollete story, which four presumably respectable women whisper to one another with appropriate pantomimic action on the part of the listener, was doubtless amusing in the French representation, for French actresses are extremely facile in *blague* and equivocation, but at the Lyceum, given by supposedly New York women, the detail was coarse and awkward.

However, the wastes of talky dialogue are relieved by oases of pleasant wit and clever repartee, and there are one or two situations sufficiently comic to cause laughter.

The audience received the fantasy with singular good humor, finding much food for mirth in the lines and encouraging the favorites of the company with applause at every available opportunity. But we do not think that they were impressed very favorably either with the style or the tone of the piece. It is anæmic; if it lives and thrives until Easter it will be because it possesses vital elements that are effectually hidden beneath a feeble exterior.

Merry Gotham is capitally acted and excellently mounted. Fritz Williams was amusing as Decker, a shrewd, "fly" young man. Mr. Ratcliffe, Mr. Ormonde and Mr. Bayntum conscientiously played three alleged types. Mr. Walcot was amusing as the choleric and scurrilous newspaper proprietor, De Ruyter. Instead of making up clumsily as Ward McAllister, Mr. Walcot might score a point by caricaturing Colonel Elliot F. Shepherd, which would be appropriate.

Mr. Le Moyne's Sturgis—a lively old boy—was provocative of genial mirth. Mr. Harbury and Mr. Cook were not especially happy in their small characters. Mr. Kelcey's Jasper but slightly suggested the manly, healthy, rural recluse.

Miss Cayvan was out of her element as Alice Darlington. She showed palpably her lack of interest in or sympathy with the role, for which it is impossible to censure her. Miss Shannon was sweetly pretty as Sylvia, and Miss Tyree played Miriam smartly. The other parts were in good hands.

The first scene of Merry Gotham is the Café Savarin in the Equitable Building, although the programme paraphases the name. The third set, by Reg. Morgan, is pretty in coloring and artistic in design.

Palmer's.—Katherine Kavanagh.

Play in three acts and a prologue, by Mrs. Oscar Beringer and Cis Graves. Produced March 14.

Reginald Hawley	Mr. Kendal
Colonel Kavanagh	Joseph Carne
Hoell Brinnilow	J. E. Dodson
Sir Philip Ladyard, Bart	George Allison
Fenman	H. Deane
Lady Butterworth	Barbara Huntley
Mrs. Dabb Hendley	Florence Bennett
Margery Kavanagh	Nellie Campbell
Mrs. Kavanagh	Mrs. Kendal

(In the prologue Mrs. Kendal personates Mrs. Dudleigh.)

There was no suggestion of Lenten sackcloth and ashes in the full audience at Palmer's upon the introduction of this play to New York by the Kendals. It was a handsome audience, whose gentler part had foregone nothing of natural vanity in its attire.

And the audience was, on the whole, very partial to the play—or, perhaps, its demonstrations were made in compliment to the players. The prologue was quite melodramatic, and its stirring movement invoked ripples of handclapping around the balcony and gallery. The orchestra auditors, while they discouraged the activities of the prologue by silence, warmed later, and rendered at least all the tributes that were deserved.

The story of the play was simple, and was disclosed ahead of its actual development from the first, leaving little or nothing of that fine element of surprise and making it difficult for its portrayers to hold attention at times. And there were periods of lagging, owing to importations which detracted from the main interest.

Of commonplace there was much; and of telling climax but little. And there were two superfluous women whose conversations, meant to be contemporaneously political, were insufferably stupid.

In the prologue an unfortunate woman, Mrs. Dudleigh, acting under duress as the decoy for a Brussels gambling hell, robs an Englishman, Reginald Hawley, who has been duped and drugged, of a large sum; and she retains the money to make terms with her keeper, Madame de Quayros, for her own escape from the life. Thus, as she departs with the means of shaking off her open disgrace in the disguise of a new existence, her victim awakes. His prospects have apparently been ruined by her crime, and he swears revenge.

This scene of disclosure of motive reveals Florence Cowell as the Madame de Quayros, and her painstaking but Borgia-like manipulation of a drugged glass, with interpolated mastery of a cigarette and an appropriate accent, keys the whole scene to a veritable Bowery promise.

But the play itself is tamer. In the first act, after an interval of twelve years, the Mrs. Dudleigh is seen as the respected wife of an English gentleman, Col. Kavanagh. Lo! and Reginald Hawley appears upon the scene as a guest, recognizes in his hostess the woman he has so long sought, and as he cries "Run to earth at last!" the curtain falls.

In his youth Reginald was cruel. He maliciously maimed for life a schoolmate, whom the heroine, in her good and later existence, nursed from a supposed death-bed to life. This man became an artist, and secretly loves her, and is a visitor and favorite in Col. Kavanagh's family. Here he meets his ancient enemy, Reginald, whom he forgives, but who, believing in stern retribution, refuses to accept forgiveness without great cost to himself. Finally, when he is about to unmask and disgrace the woman who robbed him, the artist-cripple-lover demands forbearance as a price of his forgiveness, and the play has a happy end.

But it had all along been anticipated.

Mrs. Kendal, with her visual and vocal artifices and her tricks of facial play and gesture, gave the leading part her own individuality—nothing more. She played all the moods of the adventuress in her own, but an apparently effective, fashion.

Mr. Kendal as Reginald Hawley gave a somewhat repellant character unusual force.

J. E. Dodson as the maimed artist developed all that the part permitted.

Nellie Campbell was pretty and ingenuous as the daughter, and George Allison took pains with a colorless part.

Proctor's.—The English Rose.

Melodrama in four acts, by George R. Sims and Robert Buchanan. Produced March 14.

Harry O'Mailly	Aubrey Boucicault
Sir Philip Kingston	Mervyn Dallas
Ethel Kingston	Bertha Creighton
Harry O'Mailly, Esq	Daniel Gilfether
Father Michael O'Mailly	Frank Lander
Captain McDonnell	Stanislaus Stange
Nicodemus Dickenson	Tom E. Webber
Randal O'Mara	John Glendinning
Bridget O'Mara	Pfolliott Paget
Patsie Blake	Libbie Kirke
Sergt. O'Reilly	Harry Hawke
Louisa Ferguson	Nellie Lingard

The English Rose is a melodrama of the conventional type, in the vein that Messrs. Sims and Buchanan have followed industriously for some time.

In an English melodrama, there are no parti-colored souls; they are either as white as the driven snow or as black as a thundercloud. Villains never do the dirty work. They hire or bribe a man to do it, so that, towards the end, the man can turn State's evidence and handcuff the villain and give the white souls an inning. That's where "Rule, Britannia" comes in.

In The English Rose the man that does the dirty work is an Irishman. He hates his landlord, and he is under the influence of liquor, and before he knows it he has blazed away in ambush and has killed the old earl. Then his conscience begins to get in its fine work. Conscience and liquor don't mix well, and the Irishman has to confess to his priest. The priest is a brother of the man who is falsely accused of the murder; and as a priest never breaks his vow (according to Sims and Buchanan, who differ from Sydney Grundy), he lets his brother be condemned to death, while he grits his teeth and says "A priest knows nothing."

At this point it looks bad for the hero, but he has had experience, and is not as worried as the gallery is. The conscience and the state's evidence bob up just as he is going under, and the evil elements are removed by the police.

There is nothing new, either in dialogue or construction, in The English Rose; it is the good old article. The gallery on Wednesday night at Proctors' made itself manifest so frequently and vociferously that it is likely that the piece will attract the masses.

Aubrey Boucicault played the hero—Harry O'Mailly, the Irish lad, with a warm heart and temper, a devil-may-care manner, and a bit of brogue. He was intrepid gallant, and graceful, and at the same time natural. His voice is not resonant, and he runs his words together at times. But these faults are part and parcel of the worries of a first-night, and audiences that will see the young actor henceforth will find him a winsome Irish gentleman.

John Glendinning, as the Irishman who does the shooting, gave a remarkably fervid and vivid portrayal of an ignorant man who has not intelligence to analyze his feelings, but who, in his brutish way, undergoes all the agonies of a soul gone wrong.

Frank Lander gave a dignified and simple performance of the priest. Stanislaus Stange was the conventional villain who convinces every one but the audience.

Mervyn Dallas appeared as the Earl who strutted about in an archaic fashion. Daniel Gilfether was the Squire. Tom Webber did the most that he could with the character of the comic villain.

Bertha Creighton as Ethel Kingston, the English Rose, was efficient. Pfolliott Paget, as the girl that is left out in the cold, was buxom and sure of her lines. Libbie Kirke was diverting in a minor role, and Harry Hawk and Nellie Lingard meted out justice to the parts of the comic lovers.

The scenery, most of which is by John H. Young, is new, substantial, appropriate and handsome.

Union Square.—A Modern Match.

Since A Modern Match was seen for the first time in this vicinity at the Brooklyn Amphion last October, it has been remodeled by its author, Clyde Fitch.

Much of the dialogue has been rewritten; the postures of several of the characters towards each other have been somewhat changed, and incidents have been removed and others put in their place. Further, the hero, Robert Hunt, has been transformed from a passive agent to an exponent—he knocks down the man he has found endeavoring to take away his wife, instead of collapsing into a chair.

The structure has not been materially changed, but it has been, as it were, reinforced, and it has been made staunch. The fact remains that the first and second acts are enough alike to be twins. The end of the second act does not advance affairs any further than the first act left them; and the last act still suggests the last act of Odette.

But these are the only things we cavil at. For the rest, we admit gladly that A Modern Match has been so much improved that it can take its place as a comedy-drama of a high order, that tells engrossingly a story of conflicting emotions of people of the present.

The character of Violet Hunt, the coquette merged into a cocotte, was played by Minnie Seligman. Her performance is not to be measured by degrees. It touched the pinnacle that is termed perfect, and this was acknowledged on Monday night by abundant applause from all parts of the house. The actress was querulous frequently, diabolical, at times, and once she reached a pitch of passion that thrilled.

Nelson Wheatcroft gave a noble and notable impersonation of Robert Hunt. He had many opportunities to tear a passion to tatters, but he never was caught by them, and his conception and execution of the role was such that we forgot that we saw an actor.

Adelaide Stanhope repeated her womanly performance of a womanly part. Eleanor Synnot, Jane Stuart was charming as the ingenue, William H. Thompson was excellent as the Hunt's senior partner, and William Faversham, George W. Leslie, Frederick Perry, Gustave Frankel, Charles Appleby, Ida Vernon, Laura Woodhull, and Vida Croly were efficient in other parts. Nor must we except Annette Leland, a child actress, who made a big personal hit by her archness.

After the third act, the actors, the author, and Augustus Piton, the manager, were called before the curtain.

Niblo's.—Lydia Thompson.

The return of Lydia Thompson and her clever troupe of comedians attracted a good-sized audience to Niblo's on Monday night.

It was well pleased with the entertainment. The efforts of the star were frequently applauded, and there were several recalls.

Miss Thompson appears in surprisingly novel and pleasing comedy roles, and in each one acquits herself most creditably. A vein of burlesque underlies them all, but, nevertheless, it is always so natural to the characters, that it tends to heighten the effect and the humor.

The bill presented embraced three bright little pieces. A Bad Penny cleverly performed by the supporting company; Uncle Dan, a comedietta in which Miss Thompson appears in the character of an ex-burlesque actress and is ably supported by Alt. Hampton; and A Bric-à-Brac Shop, which is modelled somewhat after the play known as the Toy Shop, but which has merits all its own.

Harlem Opera House.—Lady Barter.

Charles Coghlan's return to New York, after an absence of three years, was an important incident in the performance given by Rose Coghlan and her company at Hammerstein's Opera House on Monday night.

Mr. Coghlan was very warmly welcomed. He and his sister, Rose Coghlan, who appeared as Colonel Pierce and Lady Barter, respectively, in Charles Coghlan's play, Lady Barter, were recalled to the footlights again and again. They gave a splendid performance. John T. Sullivan played Lord Brent. He is really the only interpreter of the part we have seen. The part was only half played last year. An afterpiece, Nance Oldfield, was put on. It was excellently presented.

People's.—Jack Engel of the 93d.

Harry Lacy this week again brings his popular play to the house where it was first presented in New York, earlier in the season. It then received a critical review in these columns. We find no reason to change our opinion of the play or the company. It is one of the best melodramas on the road, and the second act contains one of the strongest and most thrilling situations seen in a long time.

Harry Lacy's quiet, effective style of acting is well known. The supporting company comprises Myron Calice, J. H. Fitzpatrick, Harry Hotto, Frank Hatch, Lisette Le Baron, and Kate Hawthorne.

Jacobs'.—The Dear Irish Boy.

The Dear Irish Boy is a play upon which the patrons of Jacobs' Theatre have already set the seal of their approval. It abounds with witty lines and striking situations, and produces the thrill which the East-Side resident expects when he visits the theatre.

Gus Reynolds as Mike McClutchey is one of the best low comedy Irish comedians of the Boucicault school now on the stage, while the members of the company were competent.

Master Harry O'Lynn, a little chap who looks to be about seven, was very successful in pleasing the house with his songs.

Windsor.—Dr. Bill.

This comedy, which had its original production at the Garden Theatre, has duplicated its success there, on the road and in the combination houses of this city. The comedy as seen at the Windsor Theatre on Monday night was presented by a company of exceptional merit.

Dr. Bill is preceded by a one-act comedietta entitled Bubbles, by Charles S. Stuart, which was well received by the large audience present.

Tony Pastor's.—Variety.

One's adjectives become exhausted when forced to write frequently of Tony Pastor's Theatre. There is always a variety show, and it is always a clean show with clever people. This week Tony Pastor and his able assistant in the field of fun, Maggie Cline, appear. Lydia Yeamans has lost none of her charm or her popularity. Daly and Devere, Jerome, J. W. McAndrews, Sam Dearin, John E. Drew, Frank Bush, and Nellie Maguire all contribute their quota to the evening's entertainment.

Grand.—The Nominee.

Nat C. Goodwin appeared at the Grand Opera House on Monday before a large audience, and evoked abundant applause.

The Nominee was preceded by a one-act comedy, called Art and Nature. It is Nance Oldfield under another name.

Koster and Bial's.—Variety.

The amusing travestie on Auber's Fra Diavolo is retained on the programme at Koster and Bial's this week. To this is added a variety bill of exceptional merit, and Carmencita.

At Other Houses.

Casimir, the Lion Tamer; the grand duke, Lotherman, Gobson, Lucia, Nina, and Angelina gambol about at the Broadway with unabated energy, and large audiences greet them at every performance.

The career of For Money will end at the Star with the performance of April 2. On the following Monday, April 4, William H. Crane will produce for the first time The American Minister, a play written for him by Paul M. Potter.

Beginning either to-night or to-morrow night Louise Thorndyke Boucicault will play the role in Gloriana made popular by Miss Crosman. Meanwhile Henry Miller continues to appear in Frederic Lemaitre at this theatre.

The press agent of Incog writes: "The advent on March 21 of Nellie McHenry in A Night at the Circus, and her refusal to entertain an offer from Manager Lederer for the time she holds at the Bijou, necessitates the announcement that this is the last week of Incog at this theatre." Incog is a pure farce, abounding in comic surprises, and very cleverly acted by Charles Dickson and his company.

Last night the one hundredth performance of The Last of the Hogans took place at Harrigan's. There were no souvenirs, as Messrs. Harrigan and Hanley rightly believed that no extra inducement was needed to bring people to the house.

Uncle Celestin remains at the Casino. The operetta has been improved since its first night, and it affords amusement to large audiences. Nothing has enjoyed greater prosperity at Mr. Aronson's popular theatre.

Richard Mansfield may be seen nightly in Emma V. Sheridan's dramatization of Ten Thousand a Year. The play has been much changed since its first night and never went more briskly.

Blue Jeans, with its real saw-mill and almost real death, continues at the Fourteenth Street.

Tuxedo, a combination of farce and minstrels, is amusing the audiences at the Park.

A TEMPERANCE TOWN PRODUCED.

A Temperance Town, Charles H. Hoyt's latest farce-comedy, was produced for the first time, on Monday night, at Buffalo.

L. B. Hart, the Buffalo correspondent of The Mirror, telegraphed, after the performance: "It is a great success. The audience has been enthusiastic. In response to prolonged applause, at the end of the third act, Mr. Hoyt appeared before the curtain and made a clever speech. There is a strong and impressive tableau. There is a moral to the piece. It is Kindness, not coercion, for discipline. George Richards, George Ober, and Elsie Lombard are capital."

Daniel Sadel and J. Robertson Smiley, managers of The Old, Old Story, deny that they advertise that play as a Lyceum Theatre success, but admit that they announce it as having been produced at the Lyceum where it was done at a matinee. Daniel Frohman, on the other side, still continues his caution in the premises, and claims that any announcement that the company contains Lyceum favorites is mythical.

THE ENGLISH ROSE.

SKETCHES AND SCENES FROM MESSRS. SIMS AND BUCHANAN'S MELODRAMA, AS PRESENTED AT PROCTOR'S TWENTY-THIRD STREET THEATRE.

MISS KIDDER'S WITHDRAWAL.

Kathryn Kidder, who had been Joseph Haworth's leading lady since the beginning of his season, severed her connection with the company at the close of the engagement at the People's Theatre, in this city, last week.

Rumors were published in several of the daily papers assigning the cause of Miss Kidder's withdrawal to a disagreement with Mr. Haworth. Mr. Haworth refused to speak on the subject. Manager Shedden was reported by the *Herald* to have said that the cause of Miss Kidder's withdrawal was that she had been unable to appear in a "shape" part in a one-act piece at the People's.

Yesterday afternoon Miss Kidder was seen by a MIRROR reporter, to whom she made the following statement:

"On my arrival here, last Monday, I was surprised to find that an intimation of the disagreement in Mr. Haworth's company had preceded me. On being requested to give an account for publication, I wrote to Mr. Shedden, our manager, saying that if knowledge to outsiders had come through a mere indiscretion, I would aid him in any effort to avoid publicity. My action was prompted only by a feeling of generosity. I had no sense of resentment towards the management, and in return for many courtesies received at their hands, to avoid stating facts that would throw a disagreeable light upon their organization seemed to be but just and human. Now, however, I have no hesitancy in replying to Mr. Shedden's statement in the *Herald*.

"As far as Mr. Haworth's character as a man is concerned, I have nothing to say. I had only to deal with him as an actor, but I have never had a 'quarrel' with him, and it has not been in his power to ill-treat me as stated.

"Traveling companies, as a rule, are not examples of harmony and peace, but I succeeded in avoiding unpleasantness until Christmas Eve, in Austin, Texas. There Mr. Shedden, Miss Abbott, and myself were late for a train. Mr. Haworth was waiting on the platform, and greeted us with such a volley of oaths that I shrank back into the shadow, ashamed to face the people who had gathered about and were listening with curiosity and amazement. Mr. Shedden begged him to consider that strangers were about, and Miss Abbott tried to explain that while we felt for his disappointment, it had been unavoidable. But they were both consigned to the lower regions without delay and grossly insulted in the face of all.

"Much allowance is to be made for a man burdened with the heavy responsibilities Mr. Haworth has undertaken, and I do not think that anyone has been lacking in consideration for him on that account, but I confess my patience reached its limit when, on our return to the hotel, the landlord threatened in our presence to 'turn the whole show out of the house if the racket down stairs did not cease.'

"One may be an angel from Heaven (which I am not) and yet lose patience in being placed in such a position and classed among the disorderly. It is but just to say that Mr. Haworth made the *amende honorable*. I received a letter of apology, in which he assured me that he did not know a day later what he had said or done, and it would never have been referred to again had not the scene been reënacted more than once in the theatre and with equal violence.

"My relations to all were pleasant enough until we reached Chicago, where Mr. Haworth told members of the company that I had caused certain adverse criticisms to be written about him. This I considered too small a matter to reply to, but shortly after he arose in the car holding in his hand a paper in which Mr. Lawrence and myself were flatteringly referred to, and made such scathing remarks about 'people who thought they were working for their own benefit but were in reality digging their graves,' that I resolved to endure the littleness and pettiness of it no longer, and that afternoon I sent in my resignation.

"This occurred five weeks ago. At Mr. Shedden's earnest request I consented to remain until after the New York week and he gave me his word that Cupid's Messenger would be put on with The Bells at the People's that I might have an opportunity to redeem myself, as the part in The Bells is not only small but unsuited to my height and appearance.

"Late on last Monday afternoon he sent word that owing to some mistake in the programme Cupid's Messenger could not be played the first night. Under these circumstances, it was my privilege not to carry out my part of the agreement. I did so, however, and so showed a consideration for his lack of faith that I was far from feeling in my heart or mind.

"Eccentricities of genius may cover a multitude of actions that in ordinary mortals would certainly come under the ban of rudeness, but they may be endured to an extent inconsistent with dignity and self-respect."

MANAGER ALBERT IN TOWN.

Paul R. Albert, manager of the New Opera House at Chattanooga, Tenn., arrived in New York last week. He will leave for Chattanooga on Wednesday, but will return about the middle of May to do booking for next season. The season of the Opera House will close on April 6, so that extensive alterations may be made. The entire house will be lowered one floor.

This is the dullest season Mr. Albert has had in six years, up to January. From that date business has picked up.

"I post myself by THE MIRROR," said Mr. Albert. "I read it thoroughly every week, and I have found it reliable, instructive, and a champion of the best interests of the stage.

"I am heart and soul with THE MIRROR in its scheme for a managers' league. An organization such as you propose would be a god-send to local managers. The trouble at present is that we don't know what we are getting, half the time."

DOCKSTADER'S LATEST.

A despatch to THE MIRROR from Philadelphia, and signed Lew Dockstader, received yesterday, thus characteristically conveys intelligence of an interesting event:

"Proud father of baby girl. Sunday. Smarter than other babies, not excepting Ruth. First prize for beauty at all baby shows a cinch. Mother and child doing well."

Congratulations.

CYNTHIA'S LOVERS LIES OFF.

"We had to close temporarily the tour of Cynthia's Lovers," said Douglas Atherton to a MIRROR reporter, who met him in the Coleman House on Monday.

"Several of the cast were not at all satisfactory, and as for myself I had with difficulty been able to act, as I have had serious trouble with my throat ever since we started out.

"We will begin rehearsals with the new members of the company in a few days in New York. The tour will be resumed in about two weeks. The piece has been very well received indeed, and with the changes and the addition of Holly Tree Inn, the Boston Museum success, as a curtain-raiser, will make a decidedly attractive bill."

Mr. Atherton had severe operations on his throat, and he is consequently very weak. He himself will rest for a fortnight. Meanwhile his part will be played by a woman.

LYDIA THOMPSON'S PLAYS.

E. Hutchinson, manager of Lydia Thompson, said to a MIRROR reporter: "The triple bill that Lydia Thompson has been appearing in since the beginning of December is very successful, especially in week stands.

"The American people seem to think that it is something new for Miss Thompson to act in straight comedy, instead of in burlesque, whereas in England she is known more as a comedienne than as a burlesquer.

"Her present repertoire is so satisfactory that she will continue next season in the same kind of plays. She will, however, present a larger number of them. She has several pieces of the same character by the same authors.

"By-the-way," continued Mr. Hutchinson, "I see that one of the Sunday papers said the plays—Uncle Dan and A Bric-a-Brac Shop are old. This is not so; they are absolutely original, written expressly for Miss Thompson, and were never played before this season."

GLORIANA'S JOYS AND SORROWS.

Henrietta Crosman will not be able to resume her place in the title part of Gloriana at Herrmann's Theatre. She has had a relapse, but at last reports she was on the road to recovery. As soon as she is able she will start for the South for her health. Gracie Wilson has been playing Gloriana, and the performance was not affected by the retirement of Miss Crosman. Miss Wilson's engagement, however, is only temporary, for Mrs. Dion Boucicault will appear in the part on Tuesday or Wednesday evening.

Gloriana continues prosperously. Henry Miller in Frederic Lemaitre, the curtain raiser, is an attractive introduction to the farce, and has proved popular.

Several theatre parties will attend Herrmann's this week. One is booked for Wednesday evening. An elaborate souvenir is being prepared for the celebration of the fiftieth performance on March 30.

THERE A VARNEY'S photographs adorn almost every window on lower Broadway.

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Entered at the New York Post Office as Second Class Matter.

NEW YORK. - - MARCH 19, 1892

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CURRENT AMUSEMENTS.

BIJOU THEATRE—Incog., 8:15 P. M.
BROADWAY THEATRE—The Lion Tamer, 8 P. M.
CASINO—Uncle Celestin, 8:15 P. M.
FOURTEENTH STREET THEATRE—Blue Jeans, 8 P. M.
GRAND OPERA HOUSE—The Nominee, 8 P. M.
HARRIGAN'S THEATRE—The Last of the Hogans, 8 P. M.
HERRMANN'S—Gloriana, 8 P. M.
JACOBS' THEATRE—Dear Irish Boy, 8 P. M.
KOSTER AND BIAL'S—Variety and Burlesque.
LYCEUM THEATRE—Merry Gotham, 8:15 P. M.
PROCTOR'S—The English Rose, 8 P. M.
PEOPLE'S—Jack Royal of the 92d.
PALMER'S THEATRE—Mr. and Mrs. Kendal, 8:15 P. M.
STANDARD THEATRE—J. K. Emmet, 8:15 P. M.
STAR THEATRE—For Money, 8 P. M.
TONY PASTOR'S—Variety, 8 P. M.

The Mirror Office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

THE BILL PROGRESSING.

UNFORESEEN delays have deferred the passage of the bill to license children in theatrical performances, but since our last issue it has been moved to the third reading and it will most likely be voted on by the Assembly this week.

In another column the father of the bill, Mr. Stein, expresses the hope that the amendment will pass both the Assembly and the Senate within a few days. Little doubt of its success is entertained by the friends of the measure at Albany.

If the amendment goes through, the act will take effect on the first of next September, and the children of the stage in this State thereafter will be permitted to act, to sing, and to dance under special license, granted by mayors and presidents of villages in all proper cases.

HERE'S THEIR OPPORTUNITY.

CHICAGO managerial opinion is not, it appears, represented solely by Mr. McVicker. We observe that Mr. Hayman has come forward, in an interview in the Chicago *Herald*, and has pulverized the objections to the Actors' Fund Fair raised by Mr. McVicker and made public through the medium of the Chicago *Tribune*.

We do not know any manager that is better able than Mr. Hayman to vanquish Mr. McVicker. No manager has a more comprehensive knowledge of Mr. McVicker's professional and personal peculiarities.

At all events, in this instance Mr. Hayman has completely destroyed Mr. McVicker's fallacious arguments against the Fair, and has clinched the whole matter by offering, in the name of the Fund Trustees, to abandon the Fair project if before the first of May one hundred responsible managers will agree to give one hundred benefits and personally guarantee that each benefit will yield $1,000, or a total of $100,000 for the Fund.

Mr. McVicker and the rest of the Fair's enemies here have the chance to avert what they profess to believe will be a professional calamity, and to demonstrate their long-deferred willingness to take a sincere and active interest in providing the necessary resources for the continuance and enlargement of the Fund's charitable work.

If Mr. McVicker and the little coterie forming the "opposition" to the Fair in this city do not embrace this convenient opportunity to establish the integrity of their criticisms they will be wise to cease their complainings and let the Fair and its friends severely alone.

A WASTE OF WORDS.

BEFORE adjourning last week the Methodist Conference in Kansas City made the customary declaration that the theatre, the ball-room, the race course and the card table, were "the positive foes of vital godliness," and were contrary to "moral uplifting." Why dancing and playgoing should be coupled with horse-racing and gambling is one of those things that no fellow that does not sport a white choker can find out.

It does seem to the man of mildly reflective habit, however, that the periodical condemnation of the stage by the authorities of the orthodox religious denominations, in view of the practically universal custom of theatre-going observed by all classes of American citizens, is a waste of words and a spectacle of misdirected energy.

But this is a free country, and if the dominies find Christian satisfaction in traducing the theatre give them their heads. No one can object seriously, for the rare old pastime harms no one.

PERSONAL.

FREEMAN.—Max Freeman has replaced S. L. Ottomeyer in the role of Dr. Siegfried in Incog. Mr. Freeman also becomes the stage manager of the company.

BYRON.—Oliver Byron is seriously ill in this city. His company, which has been acting Across the Continent without him in Hoboken, has disbanded for the rest of the season.

NEWELL.—Willard Newell, the well-known actor, arrived in New York last week. He says that he has some important projects for next season that demand his presence here for several weeks.

BULL.—It is said that Olia Bull, the daughter of the celebrated violinist, Ole Bull, has made up her mind to go on the stage.

KIMBALL.—Mrs. Jennie Kimball has bought the American rights to the comic opera, Pocahontas. It will be produced next season with Corinne in the title-part.

COGHLAN.—New York theatregoers should not miss the opportunity to see Charles Coghlan as Colonel Pierre in Lady Barter at the Harlem Opera House, this week.

FROST.—Henry Frost's one-act comedy, Chums, that won honorable mention in the *Herald* prize contest, will be produced as a curtain-raiser to Jane next Monday night at Philadelphia.

CROSMAN.—Henrietta Crosman has suffered a relapse in her illness. She will probably not be able to resume her part in Gloriana at Herrmann's this season. It was on last Tuesday that the actress received her set-back. Her physicians have ordered her to go South, and to remain there until the mild weather comes.

WILDER.—Marshall P. Wilder will shortly give a special matinee at Palmer's.

MILLER.—Henry Miller's admirable and able performance of Frederic Le Maitre at Herrmann's was witnessed by several large theatre-parties last week.

BROWN.—Sedley Brown's new play, The Minister, was acted for the first time at Cordray's Theatre, Portland, O., on March 5. A telegram received by The Mirror, last week, says that the piece met with instantaneous success, and that Mr. Cordray responded to a call and thanked the audience on behalf of the author. The Minister is staged for a run.

MARLOWE.—Julia Marlowe is ill in Syracuse, and her company had to cancel its engagement in Pittsburg last week.

MANTELL.—Robert Mantell is doing a large business through the South. During Mardi Gras week in New Orleans people were turned away from the box-office at every performance. Mr. Mantell denies that he will head the stock company at Proctor's next season. He will appear there, opening on Aug. 29, but he will be under his own management, and will present a number of new plays with his own company.

ST. MAUR.—Harry St. Maur, who was associated with Mrs. Scott Siddons in her recent tour, is confined to his room in this city with acute rheumatism.

WHEATCROFT.—Nelson Wheatcroft has decided not to accept an offer to play the leading part in Bronson Howard's new play.

VOKES.—Rosina Vokes has bought the English rights of The Rose from Minnie Maddern Fiske. Miss Vokes will superintend the London production of the play.

TYRRELL.—Inigo Tyrrell, the Australian actor-dramatist, arrived in this city from the Pacific slope on Wednesday. Mr. Tyrrell will remain here for a month or two in order to arrange for the production of a play adapted by himself from the Russian of Vara Sussulitch. The play is called La Casaque. It has been produced in Russia, and it was presented in San Francisco in 1888.

MACDONALD.—Margaret MacDonald will join A Night at the Circus company at the Bijou Theatre, this city. Eddie Collyer writes: "Miss MacDonald is one of the best dancing pupils I have instructed. Too much cannot be said of her beauty and her talent."

MCDOWELL.—E. E. McDowell, one of whose feet was crushed in December, has rejoined the She Couldn't Marry Three company at Joliet, Ill.

BARNET.—Robert Ayers Barnet, of Boston, is in New York. Mr. Barnet is the author of 1402, an operatic extravaganza that was produced for a week, beginning on Feb. 8, at the Tremont Theatre, Boston. The gross receipts were $21,000—twice the capacity of the house. The extravaganza was so successful that Mr. Barnet has come here to engage a cast to produce it again in Boston, and also, he hopes, in this city.

BUNNING.—J. P. W. Bunning, of the *Amusement Gazette*, has The Mirror's sympathy. Hearts and Lancets, a play adapted by him from a novel, was performed on Saturday night at the Berkeley Lyceum by a cast that succeeded in making incoherent the scheme of the piece. The youth who was cast for the villain made a hit as a grotesque.

DANIEL FROHMAN.

When Daniel Frohman produced The Highest Bidder at the Lyceum Theatre and started E. H. Sothern on his career as a star, he had just entered upon his thirteenth year of theatrical management.

Mr. Frohman was born in Sandusky, Ohio, and came to New York early in life. At the age of thirteen he left school and became connected with the New York *Tribune*, first in its business department, and then as Horace Greeley's private secretary.

After five years' service on the *Tribune*, Mr. Frohman was engaged by John Russell Young, when that journalist started the New York *Standard*, to be its publisher. Here he remained for two-and-a-half years. Then, for a year, he was the advertising manager of the *Daily Graphic*.

While on this paper, Mr. Frohman succumbed to ill health, and he was advised to travel. As a diversion merely he took a position as advance agent of a small troupe. Before he was able to return to his chosen profession of journalism, J. H. Haverly engaged him, and he traveled in every one-night stand in America for four or five years as agent.

When Steele Mackaye opened the Madison Square Theatre, he engaged Mr. Frohman to be its business manager. Within a year, however, J. H. Haverly got possession of the Fifth Avenue Theatre. Haverly re-engaged Mr. Frohman, and gave him the position of local manager. The following year he seesawed back to the Madison Square to be its director. He remained there until in 1885 A. M. Palmer became its lessee and manager.

Through the efforts of Mr. Frohman Hazel Kirke became a very valuable property. Other plays that were produced at the Madison Square during his control were Young Mrs. Winthrop, Esmeralda, The Rajah, and May Blossom—all American plays. After his departure from the Madison Square, Mr. Frohman managed for a season the tour of Modjeska and of other attractions.

Five years ago he became the manager of the Lyceum Theatre. In 1886 he organized the Lyceum stock company. It has become an important and worthy local institution. Its actors and the plays that it has produced are too well known to call for comment in this personal sketch. Mr. Frohman informs The Mirror that during his management of the Lyceum he has produced sixteen plays, and that all of these were pecuniarily successful, except one.

THE VIENNA EXHIBITION.

A new prospectus of the International Musical and Theatrical Exhibition, to be held in Vienna from May to October, an enterprise to which The Mirror has already paid attention, is at hand. It appeals for cooperation to people in all activities, from the architect and capitalist to the mechanic, who have to do with the individual theatre; from the manager to the usher, from the printer to the railroad king, and from the florist to the opera-glass maker, who are supposed to profit by amusements. And it even solicits the benison of the church, on the score of charity dispensed by the theatrical profession.

This idea of an exhibition is credited to the Princess Metternich. The original plan was to exhibit everything in any way illustrative of the birth and development of music and the drama among all nations and all ages. All objects, all records, all relics in any way connected with the histories of these two arts were to constitute the main exhibits. It was finally suggested and adopted, namely, that the representative directors, composers, and interpreters of music, managers, writers, and interpreters of the drama of all countries should be united to personally illustrate the condition of these arts in the world to-day.

The prospectus states that all European nations are preparing to make exhibits of their dramatic characteristics, and that Greece and Japan will make special shows of music and the drama. Other features promised are the location of the great German Musical Festival in Vienna during the same period; exhibition by the Vienna Fashion Club of toilets, with special regard to dress reform; the Breuxlegger peasants to act plays in the open air; the old Spittelberg to be produced, and the clown perform his antics of old. And still others too numerous to mention are detailed.

The prospectus concludes: "For the honor of our 'land of promise' let America do herself full justice. It is said by our oldest sisters across the water that America has no school of acting. If this be so let us at least prove to them that if the youngest born in the dramatic family is not yet old enough to go to school, at least the child is vigorous and full of richest possibilities."

Thus far the American actor and manager seems to have been hesitant in this matter perhaps upon the theory that it looks like a massive speculation projected by shrewd Viennese business men. Heinrich Conreid is the United States commissioner for the Exhibition.

THE LAW OF THE THEATRE.

The steadily-increasing importance of the theatre and the interests of its people have encouraged Samuel H. Wandell, a lawyer of Syracuse, to compile a formidable looking volume called "Wandell's Law of the Theatre Legal Relations of Actors, Managers and Audiences," which is published by James B. Lyon, of Albany, N. Y.

It aims to be, in short, a statement of the laws of the various states on subjects indicated by its title. Unlike most law books, it has a narrative introduction upon the history of the stage and kindred matters, as well as an introduction that assumes to give the general principles of contracts, the distinction between agreement and consent, contract under assumed name and by telegraph, contracts to write, change and produce plays, failure of production, non-appearance of star, and on profits, damages and kindred subjects.

Among other topical divisions of the volume are the theatre building, advertising, the law of the Sabbath, rights and liabilities of manager and actor, characters and parts, costumes, discharge of actors, injunctions restraining actors, managers' rights and liabilities, the rights of auditors, etc., all of which are treated in detail.

Much attention is given to matters of copyright, dramatization, translation, publication, piracy, etc., cases and authorities being cited upon every subject treated. There are many expressions of opinion in the volume that evince the interest of the author in his work, though some of these will not, of course, be accepted as final, and are not put forth as law.

This is said to be the first publication of the kind in this country, and in the preface the author declares that no book of the kind, beyond a pamphlet now out of print, has ever been published in England. This is remarkable. Many activities minor to that of the theatre in law liability have long enjoyed special legal volumes.

If Mr. Wandell's book can be supplemented so as to include the notable changes that will be made in the law of the various states as to theatres, it will be and become valuable to those whose rights it defines and who are frequently called upon to defend their interests in court.

LETTERS TO THE EDITOR.

NOT WORTH HER POWDER.

NEW YORK, March 11, 1892.

To the Editor of the Dramatic Mirror:

DEAR SIR.—I decline to enter into a controversy with Benjamin Walters, Morton, November.

He is merely in search of further notoriety. His letter is one mass of lies, as I could prove if I cared to take the trouble.

He is not worth it, however. As everyone knows his character by this time, I will let that speak for me.

Respectfully,
MARIE MADISON.

A PLEA FOR THE PASSENGER AGENTS.

ST. PAUL, March 9, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Following up the suggestion of Mr. Harry Sweatman in your valuable and (to me) indispensable paper recently, in which he suggested the advisability of having a booth at the Actors' Fund Fair, devoted exclusively to advance agents (God bless them).

The idea is a good one, in my opinion, and should be carried out by the members now in New York, of this large and necessary class of theatrical employes; and alongside of the Advance Agents' Booth I would place another one, dedicated to the Theatrical Passenger Agents.

This booth should resemble a vestibule palace car, with buffet attachments, all modern conveniences, electric lighted, steam heated, such as is always found during the interim of one-night stands.

And what would we sell you ask? Very useful and desirable articles to the profession at large.

To the Advance Agents we would sell (or rather give away) editorial mileage books (the great enemy of the so-called Inter-state Laws) and passes for his partner, "Wm. Trunks."

To the Manager (who decreases our expense accounts) we would offer excess baggage permits, guarantees that all scenery would be carefully handled, all connections made, and not a night lost during the season.

To the Leading Ladies, cards showing that they are entitled to a drawing room in all sleepers on every road, and at any time it may be presented.

The soubrettes should buy without question a "general order" allowing them to take their pet dogs in sleepers and couches, without being molested by brakemen and porters.

And the Leading Men would be permitted to approach the Pullman conductor, and with a Lester Wallack attitude, present a "demand" for a lower centre berth in the middle of the car, with the upper berth closed.

Are not these useful articles, and would we not be called blessed by the profession (and cursed by the outside public in particular) for so doing?

I think, at any rate, that such a booth would be well patronized, and by the Best People on Earth.

Yours very truly,
C. E. STONE,
Passenger Agent Northern Pacific R. R., Wisconsin Central Lines, and St. Paul & Duluth R. R.

THE USHER.

It is amusing to note that Herbert Kelcey, of the Lyceum Theatre company, has joined the "opposition" to the Actors' Fund Fair.

I was not previously aware that Mr. Kelcey's mind interested itself in matters more serious than the price of *boutonnières* or the latest thing in trousers.

But it seems that I have wronged Mr. Kelcey.

Instead of exhibiting his pepinjay proclivities on the Broadway promenade as a relief from his heavy histrionic duties at the Lyceum, Mr. Kelcey has been thinking. The result of this unprecedented mental disturbance is that he asserts publicly that the Fair is an "outrage."

That declaration will doubtless create a flutter around Huyler's soda fountain, but its influence is not likely to be felt in a wider sphere.

✣

Mr. Kelcey is not a member of the Fund. His services to its cause have not been of an order to attract widespread notice.

Possibly Mr. Kelcey cares little for the Fund because it is an American institution. Judging from the opinions freely expressed by Mrs. Kelcey, the Kelcey family have no especial fondness for anything American that does not bear the stamp of the United States mint.

I would suggest to Mr. Kelcey that as an Englishman he ought not to express disapproval of any scheme to raise money for the Fund, for it is a fact susceptible of easy proof that a large percentage of the professionals that ask and receive pecuniary relief from the Fund are natives of Great Britain.

✣

Fanny Davenport did not express her disapproval of the Fair "the other day."

She had an interview in the *Times* on Sunday, Feb. 7—more than a month ago—in the course of which she uttered certain hostile opinions that were palpably due to her ignorance of the plans of the Fair Committee and to the prejudical influence exerted by her manager, Mayer—a man who is making it his business to assail the Fair, for personal reasons.

A few days after that interview appeared in the *Times* Miss Davenport's misunderstandings were removed, whereon she wrote a long and cordial letter to A. M. Palmer, pledging her support to the Fund and offering to help the Fair in any capacity that might be desired.

The *Times'* interview represented Miss Davenport's views when it was printed, but those views were changed completely within a few days and annulled by the letter referred to.

The trickery that misrepresents Miss Davenport by quoting that month-old interview as if it were up to date, is not more disreputable than the reiteration of thoughtless words spoken to a *Herald* reporter by Lillian Russell, Marie Tempest, Marie Jansen, and Laura Moore four or five months ago before they knew the plan on which the Fair was to be conducted.

I have not a particle of doubt that if these ladies were asked for their opinions now, after a complete understanding of the methods to be pursued in connection with the Fair, they would be found to be favorable to the enterprise.

✣

The Five A's swung into line on Sunday, formally expressing their interest in the Fair and its objects and appropriating a sum of money to defray the expenses of a Five A's booth.

Every important and reputable organization composed of professional people has signified its intention of actively participating in the Fair. The display will be completely representative.

The only question that now remains to be settled is the amount of profit that the Fair will clear. One hundred thousand dollars is a large sum to earn in one week, but there are some enthusiasts that will be disappointed if more than that amount is not realized.

✣

To-day there will be a meeting of managers at Mr. Palmer's offices to hear what Heinrich Conried has to say in favor of an American representation in the International Dramatic and Musical Exhibition at Vienna this Summer.

Mr. Conried hopes that a personal explanation of the objects and plans of the proposed Exhibition may induce some of our managers to take an interest in the subject, and arrange to send actors and plays to the Austrian capital for the purpose of upholding American dramatic art against all comers.

There is an impression that the Exhibition is merely a business speculation, having no real international or artistic significance—a show by which certain Austrian promoters seek to feather their own nests. This may, or may not be, the case. Perhaps Mr. Conried, the American commissioner, can settle the question satisfactorily.

It strikes me that the proper place for such an exhibition would be either London, Paris or Berlin. Any one of the three capitals would be preferable to Vienna.

LEONARD GRAY'S CASE.

Some complaint has been made against the Actors' Fund concerning its treatment of the case of Leonard Gray. As in nearly every instance that the Fund is criticised adversely, investigation shows that the objections raised are without the slightest foundation.

The Fund is charged with having permitted Gray, who was once a prominent manager in Newark, N. J., to be taken to the city charity hospital and thence committed to the insane asylum on Ward's Island, and the question is asked, why did the Fund allow an ex-manager to become a public charge?

Gray, who for a couple of years had been sinking lower and lower in the social scale, went to the Fund rooms one afternoon a few weeks ago and asked Assistant-Secretary Gurney to send him to a hospital. Mr. Gurney gave him a letter to St. Vincent's Hospital.

Gray did not present himself at the hospital until long after midnight. He was examined by the doctors who found that he was suffering from delirium tremens. He had been a heavy drinker and was then winding up a prolonged debauch. He was covered with ulcers, filth, and vermin, and the St. Vincent's Hospital authorities declined to receive him among their patients. They called an ambulance, which transferred him to Bellevue, where he was pronounced insane.

Next day Gray's nephew called at the Fund's headquarters. He said that the family had been distressed by the actions of his uncle for some time. He claimed that it was their wish that Gray should be committed by the authorities to a public asylum. Mr. Gurney informed him that the Fund was ready to provide for Gray's needs. The nephew said that the Fund's aid was not desired.

That is the whole story. Gray is properly a subject for the Fund's bounty, and the Fund stands ready to take charge of him if his relatives request it to take action.

HELEN DAUVRAY IN LONDON.

Helen Dauvray's London début was made at a matinee in the Prince of Wales' Theatre, Feb. 26, in A Scrap of Paper. The London papers, on the whole, were favorable in opinion. The *Standard* says: "Miss Dauvray is bright and piquant in speech and manner, and although her enunciation of the vowel sounds in the Queen's English was certainly peculiar at times, she made on the whole a decidedly favorable impression."

The morning *Post* admits that Miss Dauvray "is fully experienced in her art," and that "her acting was animated and attractive," although it discovered "some peculiarities of pronunciation."

The *Daily Telegraph*, in the course of a long criticism, says: "Certainly, Miss Dauvray did not succeed in making us forget one of her sister artist's (Mrs. Kendal's) finest performances; but, for all that, her impersonation was marked throughout by that degree of intelligence which her record in the United States would lead one to expect. If her personality and stage manner fail to display any peculiar charm, there is, at any rate, something to be said in favor of a fairly expressive voice, in the tones of which the American "twang" is not unduly prominent, and a bearing which gives token that the actress has not faced the footlights for some years past without learning the value of gesture."

FORREST'S MISREPRESENTATION.

Preceding the notice of the performance of Captain Swift at the Park Theatre, Portland, O., a few weeks ago, this telegram appeared in the *Oregonian*: "To S. H. Friedlander. You are authorized to announce that Arthur Forrest has no right to use my name, or to advertise his company as mine. —A. M. Palmer."

Mr. Forrest replied this way: "To the theatregoing public of Portland: I feel it my duty towards the public, the members of my company, and myself, to expose a malicious conspiracy between A. M. Palmer and S. H. Friedlander, manager of the Marquam Grand. They have wilfully published an injurious libel, with the intent to injure the financial and artistic prospects of my company and self by publishing a telegram, supposed to have been sent by A. M. Palmer, denying that I possessed any right to the play of Captain Swift, or had any authority to produce it. I have in my possession the original contract between said Palmer and myself duly signed and witnessed, thus giving the said malicious publication the lie. I sincerely trust that the public will show me fair play and convince themselves that the attraction is all I claim it to be."—ARTHUR FORREST.

Mr. Forrest presents the not altogether pleasing spectacle that is on lines parallel to those of the case where a man averred that hens' eggs were white in answer to the statement that a raven is black.

Last Fall Mr. Palmer gave Mr. Forrest the right to produce Captain Swift on the road, on his own hook, on payment of stipulated royalties. Mr. Palmer did not give Mr. Forrest the right to pass himself off as coming from the Madison Square Theatre, or from A. M. Palmer, or as presenting a company that Mr. Palmer had anything to do with. Mr. Forrest, however, has, says Mr. Palmer, made many endeavors to make it appear that Mr. Forrest and company were acting on tour, under the sway of Mr. Palmer.

Said Mr. Palmer to a MIRROR reporter: "Arthur Forrest is an impudent fellow. I gave him the right to act Captain Swift on royalties, and what few royalties I have been able to get from him have been eaten up by the fees of my lawyers, who have tried to get the money he owes me. The telegram was from me, and, as any one can see, Forrest's answer had nothing to do with what I said in it."

ARDEN SMITH WROTE IT.

It was printed erroneously, last week, that Left at the Post, the one-act play ranked first among the honorably mentioned pieces in the recent *Herald* contest, was written by Edwin Arden. The fact is that Mr. Arden's father, Arden Smith, is the author. So it's all in the family, anyway.

Left at the Post was written at the suggestion of Minnie Maddern nearly three years ago. The title, about which there has recently been some sort of controversy, was suggested by a line in the play. Arden Smith wrote the dialogue and Edwin Arden constructed the plot.

Left at the Post concerns the love of a New York girl for a sweetheart who has gone to Brazil to make his fortune. The girl's mother has intercepted the young man's letters in order to break off the engagement, so that she can arrange a match with an English baronet. The lover comes back on the eve of the wedding, the baronet learns the truth and honorably releases the girl, and all ends happily.

The little piece will be seen in New York this season or next.

RECOGNIZED AT A DISTANCE.

The West, which has so frequently been described as "boundless" that this adjective has grown effete, evidently suffers some things in silence, passes others by in ignorance, and still others it recognizes at sight. Michigan is not remotely occidental except to a limited class who close in Michigan and live in what is called the East from a Michigan standpoint.

There are many managers in Michigan who know a hawk from a handsaw, no matter which way the wind blows. Such an one is James J. Baird, of Baird's Opera House, Lansing. He writes a sarcastic letter to THE MIRROR, asking if the thanks of Western managers are not due to "Eastern enterprise for offering Fanny Davenport's sister direct from Carpenter's Hall."

Manager Baird's letter enclosed a note dated at Auburn, N. Y., written upon the letter-head of a Catskill, N. Y., hotel, and requesting a response to Lyons, N. Y., asking for time, and with it a rurally-printed dodger, which announces that "May Davenport, sister of Fanny Davenport," will give "one of her refined entertainments" at Carpenter's Hall, Marlborough, which is presumably in Ulster County, N. Y. In this dodger "everything is guaranteed to be of a high class," and it is announced that Miss Davenport will "play her city show." In addition to the preliminary use of the adjective "refined," and the guarantee as to class, a line declares that the exhibition is "suitable for ladies, children and men."

Of course the claim to consanguinity put forth by this Miss Davenport is fraudulent. The May Davenport who is a sister to Fanny Davenport, as all the profession know, has retired from the stage, and is the wife of William Seymour, acting manager of the Tremont Temple, Boston.

Manager Baird, of Lansing, Michigan, seems to be a brighter man than some of the managers in rural New York.

A NEW SCHEME.

Two well-known journalists, W. E. Hicks and A. H. Ford, are about establishing the International Bureau of Dramatic News, with offices in New York, London and Paris. The purpose of the Bureau is to make a specialty of furnishing to the leading newspapers of this country reliable and advance information concerning native and foreign dramatic authors, their work, and their movements.

The leading dramatists have endorsed this undertaking, and have consented to contribute authorized material for the syndicate letters of the Bureau, while the newspapers have welcomed the scheme as an attractive novelty.

Messrs. Hicks and Ford are enterprising and clever knights of the quill, and THE MIRROR wishes them success in their new departure.

GOSSIP OF THE TOWN.

THE date of the "Goethe Evening" at Carnegie Music Hall has been changed to Tuesday, March 15, at 8.30 P. M., owing to Madame Ranke's illness.

BULLS AND BEARS, which is to be presented by Campbell and Radcliff, has been booked solid for next season. The company has been engaged. The comedy will be seen for the first time in New York on Sept. 19, at the Columbus Theatre.

THE manager of The Fair Rebel company reports good business.

GRANT PARRISH, late business manager of the MacLean-Prescott company, who was compelled to resign from that organization on account of illness, has fully recovered. Mr. Parrish is now in advance of Bewitched.

JAMES R. SMITH has rejoined the County Fair company No. 1 as stage manager.

G. D. JOHNSTON, who for three seasons has acted as manager for W. H. Powers' enterprises, severed that connection in Detroit on Saturday. He joined Carroll Johnson as manager in Boston, March 14.

HARRY ASKIN has contracted to play the Digby Bell Opera company at Hooley's Theatre, Chicago, for June, July, and August during the World's Fair season.

THE theatre, for the seating of which the Andrews-Demarest company, of New York, have a contract, is in Middletown, Conn., and not Middletown, N. Y., as erroneously printed last week.

CHARLES FROHMAN has engaged Virginia Marlowe, the Jennie Buckthorn of the Shenandoah company, to play Nell in The Lost Paradise next season.

THE serious illness of Marlande Clarke led to cancellation of his dates last week. He reopened at Pottstown, Pa., on Monday.

THE FAIRIES' WELL will close at Detroit on Saturday night.

EILEEN MORETTA is receiving favorable attention in the South for her leading work in the Howard-Randall and Dickson stock company, and her New York friends rejoice at her success.

A. J. DIXON next season will manage J. Z. Little's World company. He has been in advance two seasons.

DOUGLAS ATHERTON submitted to an operation upon his throat, in Boston. Despite his illness, he continued to play his part of Cynthia Burdock in Cynthia's Lovers without interruption.

JOHN T. KELLY, of U and I company, is having serious trouble with one of his eyes, and has come to New York for rest and treatment. His part is being acceptably filled by his son, Harry Kelly.

KATHLEEN KERRIGAN, of Frank Mayo's company, is resting at her home in New Albany, after a very successful season with that organization. She will rejoin her company in a few days.

ODELL WILLIAMS and Zenaide Vislaire, both of A. M. Palmer's Alabama company, were married in St. Paul, Minn., on the 7th inst., by the Rev. Dr. C. D. Andrews, of Christ Episcopal Church, the ceremony taking place at the residence of the officiating clergyman. The witnesses were Herbert Millward and Walter Hudson. Miss Vislaire is a member of one of South Carolina's representative families, the Woffords, and her grandmother was the celebrated Princess de Beauharnois.

THE wife of George H. Adams, who has been ill at Denver, all Winter, is reported to be recovering her former good health. Mrs. Adams went to Denver last September for the benefit of her son Ernest's health, and shortly after her arrival there was taken ill herself.

THE Spanish Troubadours and Carl King mind reader, have closed season.

IDELLA MCDONALD, of the Fire Patrol company, was taken ill in Chicago, last week, and was sent to her home. Lena Rivers joined the company at Lafayette, Ind., and is playing the soubrette part.

OWING to the death of the father of Walker Whiteside, his company will lie off at Steubenville, Ohio, until the 14th inst., when he will rejoin his company in that town.

FRANK M. WILLS, of the Two Old Cronies company, is confined to his room at the Rathburn House, Elmira, suffering from a severe attack of rheumatism.

JAMES REILLY, of The Broom-Maker, has named his new play, which he is to star in next season, A German Soldier.

MARIE BURROUGHS and her husband, Louis Massen, will produce a play of their own next season.

KATE CASTLETON slipped on the icy pavement at Allentown, Pa., last week, striking on the back of her head with great force. Fortunately, she escaped without serious injury.

THE Kate Pursell company disbanded on the 5th inst., after their performance in Syracuse, N. Y., owing to poor business.

MANAGERS DICKSON AND TALBOTT, of Indianapolis, are enjoying a week's vacation at Hot Springs, Ark.

GEORGE JUNE has gone in advance of Mr. and Mrs. Sidney Drew.

THE game of whist has been regarded as a test of memory, and the advantage enjoyed by a player of good memory over one whose memory is weak has long been recognized. Devices designed to equalize chances in this respect have been put forth, but with indifferent success, as they were generally of limited application. Thomas C. Orndorff, THE MIRROR'S correspondent at Worcester, Mass., has published a method for duplicate whist which seems to meet all objections heretofore made, and as Mr. Orndorff, who is an expert, believes that duplicate team whist will eventually be the only recognized method for determining whist contests, it is probable that his device will meet with favor. His system is graphically explained in his pamphlet.

THIS afternoon, at the Broadway Theatre, a benefit will be given for Robert Fraser. Richard Golden, John Ince, Mrs. Harry Bloodgood, Edwin French, Brooks and Denton, Jennie O'Neill Potter, Jennie Yeamans, Signor Campanini, and members of Edward Harrigan's, Charles Frohman's, and George Lederer's company will appear. For some time Fraser has been in failing health. He has been a clown—and a capital one, too; he is co-author of Little Puck, C. O. D., Starlight, and Hendrick Hudson, and he was a competent stage manager.

CONTRARY to a recent announcement, the De Wolf Hopper Opera company in Wang will begin an engagement of four weeks at the Broadway Theatre, May 9, with Della Fox and the cast seen last Summer. At the close of the engagement Mr. Hopper will enjoy a brief rest in Europe, returning to produce a new opera by Cheever Goodwin and Woolson Morse.

MRS. EMMA WALLER, the celebrated actress and teacher of acting, has opened a new department in her dramatic educational establishment at 204 West Twenty-first Street. It is a "Shakespearean Reading Class." Mrs. Waller is eminently fitted to conduct such a class. She has played both male and female characters in the Shakespearean repertoire, for she possesses the peculiar gifts of giving her voice the masculine quality. Her long and world-wide stage experience affords remarkable advantages to her pupils.

NAT C. GOODWIN will produce the play that Augustus Thomas has written for him at the beginning of next season.

THE FAIR BOOMS.

Cash and Donations Continue to Pour In—Friends of the Fair Working Like Beavers—Meetings of the Committees—The Five A's Enthusiastically Endorse the Good Work—Manager Hayman on the Situation—The "Opposition Fully Characterized and Vigorously Repudiated—News of the Fair up to Date.

Last week's Mirror completely floored the "opposition" to the Actors' Fund Fair, and the facts and figures adduced left it not a prop to lean against.

Our resume of the reasons that prompted the enemies of the Fund to band together in an attempt to injure its Fair by pulling the wool over the eyes of the profession, coupled with our comprehensive explanation of the whole situation, has given actors and managers throughout the country a clear insight into the nature of the "opposition" and set the Fair and its projectors and workers in the true light before the profession.

Meanwhile, the practical preparations for the Fair proceed most encouragingly, and new friends are flocking daily to the assistance of the unselfish men and women that are giving their time, labor and influence to the cause.

Money is coming in in a steady stream. The cash in hand has been swelled by several thousands since our last issue. Mrs. A. M. Palmer, president of the Women's Executive Committee, visited Philadelphia to advocate the Fair with the local press. She not only secured the hearty endorsements of all the Philadelphia papers, but also brought back $1,200 in the form of unsolicited gifts to the Fair.

THE MEETING YESTERDAY.

The second meeting of the Chairmen of Committees of the Actors' Fund Fair took place on Monday morning at the offices of the Women's Executive Committee, No. 29 West Thirtieth Street.

Thirty chairmen responded to the roll call. Fifty-two committees are already formed, and new ones are being organized constantly.

The new committees formed on Monday are for the Consolidated Oil Exchange, Josie Knight, chairman; for sporting goods, Mrs. E. L. Thropp, chairman; for opticians, Dr. Elizabeth Johnson, chairman; for pawnbrokers, Rachel Hayman, chairman; for flowers and feathers, Mrs. Finlay Anderson, chairman; for coal, wood, and lumber, Mrs. C. D. Doubleday, chairman; for Coffee and Cotton Exchanges, Mrs. D. P. Bowers, chairman.

Each chairman was called upon to give a report of her committee's work, and the aggregate collections up to date. The reports were most encouraging.

"It can safely be said that $30,000 will be in hand before the beginning of the Fair," said Ella Starr, secretary of the meeting.

"In addition to the souvenir spoon that Miss Robson is designing, she is designing an after dinner set, coffee spoons with a medallion head of a prominent actress on each spoon.

"Many beautiful donations from leading dealers in several cities were reported."

The next meeting of the Executive Committee will be held at Hardman Hall, Nineteenth Street and Fifth Avenue, on Friday, at 2 P. M.

LAWYER COUDERT'S ENDORSEMENT.

Many letters are being received enclosing contributions from well-known and broad-minded people outside of the profession. These contributors are proud of the privilege of furthering so noble a charity. The following from F. R. Coudert, the well-known lawyer, breathes a most commendable spirit:

New York, March 10, 1892.

My Dear Madam:

Enclosed please find cheque for $100, my contribution to the Actors Fund Fair, the object of which, I understand, is to found an orphanage for the little ones and a home for the old and infirm of the dramatic profession.

Not only is the object which you and other ladies with you have in view entitled to great respect and sympathy because of its charitable nature and because of the claims of those who are either too young or too old to work, but, as a matter of justice, our community ought to feel bound to make some small return to a profession which has done so much to relieve the misfortunes of others than themselves. It would be difficult to estimate in figures the large sums that are annually contributed by the theatrical profession to the relief of the suffering, and these contributions are all the more entitled to grateful recognition because of the cheerfulness and alacrity with which the service is on all occasions rendered.

Whatever you may get from the other professions, be sure you are only receiving a very inadequate return. I regret that many calls upon me, especially at this season of the year, do not permit me to contribute any large sum, but you have, in addition to what I herewith enclose, my warmest wishes for your success. I remain, dear madam,

Yours truly, F. R. Coudert.

To Mrs. Rachel McAuley.

THE FIVE A'S WHEEL INTO LINE.

A large and enthusiastic meeting of the Five A's Club was held in the club building, 43 West Twenty-Eighth Street, on Sunday, March 13. The following resolution was adopted unanimously:

Resolved, That in view of the efforts now being made to augment the capital of the Actors' Fund, that it may be able to meet the constantly increasing calls upon it for the relief of the sick and destitute of all professionals connected with amusements, this club hereby directs the setting aside of such portion of the proceeds of our forthcoming entertainment on March 27 as may be necessary for the purpose of erecting a booth at the Actors' Fund Fair, to be held the week of May 2, at the Madison Square Garden, that the Five A's may be properly represented thereat, and aid in every way that excellent and noble charity, the Actors' Fund.

Among the prominent members of the club present at this meeting, who heartily approved its action, were Vice-President Tony Pastor, who presided in the absence of President Charles W. Thomas, Charles Dickson, Louis Aldrich, Frank W. Sanger, E. J. Ratcliff, G. W. Sammis, Herbert Gresham, W. J. Bowron, J. J. Ritchie, and dozens of others that were thoroughly imbued with the determination to assist in making the Actors' Fund Fair a big, booming success, both by personal contributions, hard work, and honest endeavor.

The Five A's entertainment will have an extra claim on public patronage now that a portion of its receipts are to be devoted to adding attractiveness and profit to the Fair.

MR. HAYMAN SCORES THE ENEMY.

J. H. McVicker recently returned a subscription book that had been sent to him, accompanied by a letter to the Trustees of the Fund giving his reasons for refusing to aid the Fair in any manner.

Fearing that this letter might be lost to posterity and as an earnest of his charitable inclinations Mr. McVicker sent a copy of it to the Chicago *Tribune*, by which paper it was published.

Al. Hayman, who manages the Columbia Theatre in Chicago, was unwilling that Chicagoans should be misled by Mr. McVicker's sophistries, and so he expressed his views through the medium of a Chicago newspaper of Thursday last in the form of an interview.

Mr. Hayman's remarks fortify The Mirror's exposure of the "opposition" last week, and they give such a clear and vigorous account of the situation that we reproduce them in full:

"I am heartily in favor of the Fair. All the points urged against it are conceits of the brains of men who, from the very outset of its existence, have been opposed to the Actors' Fund. They have criticised its acts, and have always sneered at every new measure it has taken for the benefit of the great profession it represents. Not one of these men has ever been active in its support, and I doubt if any of them has ever contributed a dollar toward it.

"Their pretence as to the possibility of the Fair being productive of danger in the conduct of the actresses employed and of the men who will frequent the Fair is simply insulting to the profession and to the public. The usual solicitations to purchase, which are the concomitants of every fair where young ladies are engaged, will not be allowed at the Actors' Fair. Even the social familiarities, which are considered legitimate in all society fairs, will be most carefully avoided.

"As the trustees have arranged matters, anything objectionable, either to those engaged in the Fair or to those who patronize it, will be simply impossible.

"The Fair will be managed by a committee of the trustees of the Actors' Fund; consisting of A. M. Palmer, Daniel Frohman, F. W. Sanger, and Charles W. Thomas—men who have had the largest experience in handling great crowds of people, and in conducting public enterprises of all kinds. To intimate that these men, or that the trustees of the Actors' Fund—all of whom are managers of experience or actors of repute—will permit anything which could in any way reflect upon them or the profession is an insult so gross that I, for one, deeply resent it.

"The active control of the Fair has been intrusted by the gentlemen I mentioned to an Executive Committee of ladies made up largely of their wives, the leading actresses in the profession and their friends in social life. To intimate that these ladies would permit themselves to be associated with or would be allowed by their husbands to be associated with anything that could reflect in any way upon them, or upon the profession, is likewise an insult which every right-minded man ought to resent.

"It has been said by the enemies of this Fair that it is the work of a 'promoter' and not of the Trustees. This is absolutely false. The Fair has been a long time under consideration by the Trustees. The first man to propose it was H. C. Miner, who was Vice-President of the Association. This was several years ago. The idea was laid aside because it was felt to be too great an undertaking. This year, after the orphanage scheme was proposed at the annual meeting and met with so much favor, it was determined to hold the Fair and to make a supreme effort to put the Fund and the orphanage upon a firm basis. Mr. De Frece, who has managed many fairs in New York, volunteered his services to help the Fund Committee in directing this one, and as this offer was accompanied with the declaration that his services were to be gratuitously rendered, it was accepted. I cannot see why the sneers of the enemies of the Fair about 'promoters' are any the less to be condemned by all fair-minded people than the slanders uttered by the same persons against the women.

"Some of these men are proposing to substitute, as means of raising money for the Fund, benefits to be given on a certain day all over the United States. This would be a very good scheme, if it would work, but it will not. Such a plan was tried once by the Fund, and it failed ignominiously. The receipts from the Actors' Fund Day benefits were so small that the trustees had to dip into the reserve funds in order to carry on the work of the year. The very men who are now decrying the Fair were the loudest in their ridicule of the Actors' Fund Day scheme—among them the Chicago manager who seems to have made himself the champion of the insulters of earnest men and women who are trying to do something for the poor of their profession.

"Now, if these opponents of the Fair are in earnest as to what they say about raising the sum we want ($100,000) by benefits, I am empowered by the trustees to make an offer, and I hereby make it. If they will get one hundred responsible managers who will agree to give, between now and May next, one hundred benefits, guaranteeing that each will net to the fund $1,000, we will agree to stop all preparations for the Fair and the expenses thus far incurred we will ourselves pay. I am further empowered to say that the managers who are members of the Board of Trustees will each agree to give one of these benefits.

"Now, let these gentlemen who are spending their time impugning the motives of women and belittling the actions of men engaged in the Fund work get up and show us what they can do. This is not talk. It is business. I am a very busy man. I can ill afford the time I am devoting to this fair; and what is true of me is true of all my fellow-trustees. We should be very glad to lay down the work if the gentlemen who are now prating so loud about how easy it is to raise $100,000 will get up and raise it.

"I hope you will make this offer as emphatic as I put it to you. I am anxious that it shall be fully stated and fully understood by the 'opposition.' Those of them who know me know that I say what I mean, and in so saying I speak for my fellow-trustees.

"I wish to add one word more. It has been made to appear that certain people who have made themselves conspicuous in ventilating their opinions against the Fair have been urged by the trustees to go into it. As it happens, not one of these persons, with the exception of one manager, to whom a subscription book was sent by mistake, has ever been asked, up to date, to have anything to do with the Fair. Nor will they be asked.

"Fortunately there are enough in the profession and out of it whose reputation and whose characters rest upon such sure foundations that they do not fear to lose them by engaging in an effort to raise money for the actors' charity by the same means employed by hospitals, orphan asylums and all kinds of charitable institutions to increase their power for good."

Mr. Hayman's words cannot fail to have great weight with many persons. He manages a number of large theatres scattered through the country; he controls several important theatrical enterprises, and he has more money invested in theatricals than any other manager in the United States. As a man of property and substantial interests, therefore, his declarations are entitled to serious attention.

EFFORTS TO MISLEAD.

The organized enemies of the Fair do not hesitate to misrepresent its main purpose when other means fail them in their efforts to convert legitimately busy people to at least a passive opposition.

A well-known manager, in conversation with a Mirror reporter the other evening, when casually asked his opinion of the Fair, replied: "Why, I would be in favor of it if it were not to be an annual event." When informed that the Fair was organized to permanently endow the Actors' Fund, and as a means of lifting the charity out of the position of annual need for benefits, donations, etc., this manager expressed great surprise, and added that in such case he was heartily in favor of it.

He had been misinformed, evidently, by those whose misinformation is being put where it will do the most harm.

THE ARCHITECT'S PLAN.

From present indications no fair ever held in this country has shown more elaborate and beautiful effects than will distinguish the display for the Actors' Fund in the Garden. Stanford White, the architect, is now at work upon the plans, and this fact is an earnest of all that has been said of the proposed spectacle.

In the great arena of the Garden will be built a village interspersed with booths, each specially designed to represent some metropolitan theatre or firm. One booth will imitate Shakespeare's home at Stratford. Through the centre of this village, which will occupy a space 225 by 80 feet, will run an avenue 25 feet wide, opposite the end of which will be the flower booth, one of the features of the Fair. A lofty May-pole, commemorative of the special season of the Fair, will occupy the centre of this avenue; and from its top will be suspended streamers and all nations' flags.

A promenade 25 feet wide will be laid out over the booths, and the floor will be in imitation of greensward. The scene will at night be lighted by vari-colored electric lamps and Japanese lanterns, and enlivened by music.

THE ART EXHIBIT.

The Fair promises to be artistic in every respect; but there will be features essentially of art itself, and, at least, one of these will be unusually interesting. This will be an exhibition of paintings, sketches, and etchings that will at once illustrate the friendliness of well-known artists to the stage and to the enterprise, and disclose something of the artistic ability of members of the dramatic profession.

A committee selected from the Edwin Forrest Lodge of the Actors' Order of Friendship, whose membership will be increased, in accordance with a power given to its original members, has the art work in hand, and, with the assistance of the ladies of the Fair, who are naturally enthusiastic over this feature of the exhibition, will make it a great success. This committee is at present composed of Benjamin Horning, chairman; F. F. Mackey, Charles B. Welles, Graham Henderson, Palmer Collins, Harley Merry, and George C. Robinson, secretary.

Several celebrated artists here signified their intention to present paintings to the fair, and though the event is still several weeks in the future one of these well-wishers, Abbott Graves, a son-in-law of Louis Aldrich, has already donated a painting that will no doubt realize a handsome sum. One of Mr. Grave's paintings was last week purchased by the manager of the Marlborough Hotel for $1,500, and may be seen on the walls of that house.

Not the least interesting feature of this part of the Fair exhibition will be the paintings promised by and expected from players of note. Joseph Jefferson's art will be represented by a notable donation, while several younger actors and actresses—some of whom are known to fame as clever handlers of the brush, while others of them have thus far disclosed their talents in this direction only to friends—have signified their pupose to add to the art collection.

SCENIC ARTISTS WILL CONTRIBUTE.

Still another feature in contemplation—conditioned upon the leisure of some of the gentlemen interested, though two or three of the best-known artists of the kind have already declared their willingness to contribute toward it, is an exhibition, in connection with the art display, of miniature stage sets by prominent scenic artists. Among these artists there are many whose work of this kind would contribute toward forming a display of remarkable interest, as well as one which would net the Fair a handsome sum; for specimens of their art "in little" would no doubt be sought after at a sale as souvenirs.

All members of the profession that possess artistic ability are invited to send in specimens of their brush, pen, pencil to the Art Committee, Actors' Order of Friendship, Broadway Theatre Building. All such donations must be in hand on or before April 25.

While many of the leading features of the Fair have already been outlined, it is a fact that the women that are doing noble work for the enterprise have several pet projects that they hide even from their best friends. They are willing, they say, to reveal enough to the newspapers to prove that the Fair will be a great success. But as a regular admission fee is to be exacted, and as the exhibition will cover a week, they naturally do not wish to disclose the surprises of the opening show in advertisements, to say nothing of "changes of bill." Those that hold tickets, or those that intend to hold tickets, will no doubt thank this reticence for many novelties.

THE SPIRIT'S SUGGESTION.

The *Spirit of the Times* calls the Fair project "a gracious cause," says it will be happy to receive contributions in cash or goods for its benefit, and adds this novel, though practical idea: "The Fair ladies ought to have some fine horses to exhibit and dispose of; some ponies to pet and sell; handsome carriages; sets of harness; saddles—especially side saddles; driving and riding whips. Anything in this line which would be an appropriate gift to a lady will be an appropriate gift to the ladies of the Actors' Fair, and the donors will not be thanked so gracefully as to make them feel twice blessed, but they will have the satisfaction of knowing that their generosity has helped the poor, relieved the sick, and given a home to the orphans. There is no more wealthy and liberal constituency than that to which the *Spirit* appeals, and we hope that they will not be outdone by any other theatregoers."

Albert Edmund Lancaster pays this graceful and musical tribute to the women who are working in the interests of the Actors' Fund Fair.

TO THE ACTORS' FUND FAIR.

Let men of straw, with maxims moribund
Defame the fair that aids the Actors' Fund,
Transcendent women, on and off the stage,
With hands united in that cause engaged.
An arduous labor anxious to complete
Which charity alone can render sweet.
She who depicts, within the footlight's glow,
The ecstacy of pleasure or of woe,
Well might aspire to win no loftier name
Than that which subtle flattery adds to fame.
She, too, that rules—divinity of home—
Under a cottage roof or palace dome,
Finds her first duty and her latest care
In ministering to her loved ones there.
When souls like these, with charity at heart,
Step from the sacred pedestals of art,
Or, nerved and strengthened with compassion's ken
Leave home behind, to do the task of men,
The love which points to heaven inspires their cost
And faith and hope combine to make it blest
It's quality, like mercy's, is not strained;
Disdaining naught, however much disdained,
Soft as the thrill that pleading Portia wakes,
"It blesseth him that gives, and him tha takes."

Albert Edmund Lancaster.

SOME WELLWISHERS.

D. J. Sprague, manager of A Social Session, writes to The Mirror: "Will do everything in my power to make the Actors' Fund Fair a success."

"Good luck to the Fair," writes Marie Madison, the dramatist, after reading last week's Mirror.

New York, March 14, 1892.

To the Editor of the Dramatic Mirror:

Sir.—Glancing through the *Dramatic* ——— of March 5 I saw the pictorial array of virtuously indignant managers, with their accompanying objections to the Actors' Fund Fair.

Being a friend of the Fund and of any movement which promises to better its condition, I naturally looked forward with some interest to the arrival of last week's Dramatic Mirror.

Whatever The Mirror's faults may be—and nothing in this world is perfect—it defends any position it may assume with honest, intelligent argument, which is more than can be said of the sheet above mentioned. Personal spite invariably outranks justice with its Editor and it has been a standing joke in the profession for years that the only requisite to gain the ill-will of The ——— was to have the friendship of The Mirror. This childishness on the part of a paper which claims to be a mouthpiece of the profession would be annoying were it not too ridiculous to be taken seriously by anybody.

The ———, with all its changes of management, has ever been the enemy of the Fund. It would seem that whenever it changes hands the new proprietors assume the old feud along with the good-will—if it has any.

As for the managers—the unlucky thirteen—the facts you print regarding them ought to be sufficient. They make quite an interesting exhibit though, and the contrast of character represented, from the straightforward Colonel Sinn—who ought to be in better company—down to the Pecksniffian Mr. Hill, is quite striking.

The subject of the Fund Fair received more intelligent thought and discussion from the members of the A. O. O. F. than the virtuous and indignant thirteen could have given it, and there can be but one opinion as to which body has the advancement of the profession most at heart.

It is a satisfaction to know that even at this early day the Fair is an assured success financially, and as for the insults to which the women of the stage are to be subjected, there is little to fear on that score, providing men of the class of several of those who are making the kick will stay away.

You have the support of the thoughtful portion of the profession, and it is on that class that any paper depends for permanent success. An Actor.

St. Louis, March 6, 1892.

To the Editor of the Dramatic Mirror:

Sir.—Allow me to wish the Actors' Fund Fair every success.

No true man will insult a lady at any time or in any place.

Have the ladies of the stage ever been annoyed or insulted while selling flowers or programmes for benefits? I have never heard of it.

With my best wishes for the Fair, I am, most respectfully, Louise A. Sully,

En route with The Millionaire company.

MR. CARLETON ALL RIGHT.

W. T. Carleton telegraphed to The Mirror as follows from Omaha, on Sunday:

"The paragraph in last week's Mirror headed 'Carleton Breaks Down' is not true and is liable to seriously injure my trademark and business.

"I went to Excelsior Springs to recuperate from an attack of the grip, caused by a sudden change of climate from Southern California to Utah, where the thermometer was below zero. I shall be in New York the coming week."

We are glad to hear that the first reports of Mr. Carleton's condition were exaggerated.

Telegraph very lowest certainty to W. S. Ross for April 23, matinee and night—my benefit—only the very best wanted. Have also March 27, 29, 30, 31, April 1, 2, 14, 15, 16, open.*,*

PROGRESS OF THE STEIN BILL.

The Stein Bill for the relief of children is ripe to become a law. It is only a question of days.

Thanks to the able work of Mr. Stein, and the assistance of Mr. Sulzer, the bill is in excellent shape to do countless and continued good.

"The bill for the benefit of the theatrical children was advanced on Wednesday to a third reading in the Assembly," said Assemblyman M. J. Stein, its originator, to a MIRROR reporter on Friday. "It will be passed by next Wednesday evening. Wednesday is the special night for the order of third reading of bills.

"I think that the bill ought to pass the Senate next week. I have been assured by several Senators that when it reaches the Senate it will be placed immediately on the order of third reading. It should certainly pass the Senate by Friday.

"The Editor of THE MIRROR," continued Mr. Stein, "deserves many compliments and great credit for the able manner in which this subject of the bill for the betterment of the circumstances of the children of the stage has been handled through he columns of THE MIRROR. If it had not been for the zeal and intelligence with which he has ventilated the matter in THE MIRROR, so that it has been taken up generally, the bill would not have been introduced in the Legislature this year.

"THE MIRROR accordingly deserves the thanks of the entire theatrical fraternity in particular, and the thanks of humanity in general."

THE EMPIRE THEATRE.

Plans for the Empire Theatre adjoining the MIRROR office on Broadway have been filed with the Building Department. Frank W. Sanger and Al. Hayman are the main owners, and Charles Frohman will occupy the theatre for a term of years. The building, which will involve an application of the cantilever principle of support, will, it is said, be the nearest approach to an absolutely fireproof structure in the city. It will have many features of beauty as well.

The Broadway front will be in the style of the Renaissance, four stories high, and built of buff brick and white terra cotta. Much of its width of 27 feet will be involved by a handsome arched entrance, while the upper floors will be devoted to offices. The Fortieth Street front will be 99 feet, and one of its features will be a wide covered carriageway from which women may step past a checking office into a parlor 45 feet square, and thence to the auditorium.

The lobby will contain a great fireplace in an arch on the right, with roomy benches at its sides, for the accommodation of women who await their escorts. Behind the lobby will be a foyer 23 by 30 feet, or two stories high. On the right of this will be a fireplace with a Renaissance chimney-piece bearing a large clock. An alcove opposite will contain an upright piano. An ornamental balcony from the balcony proper will afford a view of the foyer.

The foyer will be domed in stained glass, behind which electric lights will be operated for illumination. Smoking-rooms will be provided beneath the foyer. The ceiling under the balcony will be scallop-shell shaped, with plaster work in relief, or the ribs of the shell will be lined with electric lights, the effect being a continuous arch of light. The seating capacity of the house will be about 1,200, and there will be ten proscenium boxes.

The stage will be 30 by 67 feet. Dressing-rooms and the stage-manager's office will be on the Fortieth Street side. The blower system will be used for heating, and an exhaust fan system for ventilation. The estimated cost of the structure is $250,000.

$75,000 IN SEVEN WEEKS.

The remarkable and unprecedented success of Denman Thompson in The Old Homestead continues. According to the Philadelphia *Inquirer*, the seven weeks' engagement which recently terminated in that city showed the largest gross receipts in the history of the Philadelphia stage—$75,211.25. The first week's receipts were $12,076.25, and the seventh week's $10,179.75.

MATTERS OF FACT.

Coryphees, extra girls, and chorus are wanted for the Summer at Eldorado. The office of the company is 12 in the Second National Bank Building, Hoboken, N. J.

The Thalia Theatre may be leased from June 1. This historic old house is the finest theatre in the lower part of the city, and the stage is one of the largest in town.

A strong attraction is wanted for the benefit of the Elks Lodge, of Fremont, O. Comic opera or tragedy preferred.

Sheridan Block and Emma Field are now playing their third season with Mr. Barnes of New York, and invite joint offers for next season.

Grace Atwell recently played Gertrude Ellingham in Shenandoah at short notice and made a decided hit.

W. C. Ross, manager of the Hoboken Theatre, wants a first-class attraction to appear at his benefit April 25, afternoon and evening.

Ada Gray, in the New East Lynne, played to a very large week's business at Jacobs' Theatre last week.

Mme. Eloise Kruger teaches the serpentine dance and the grasshopper dance, as performed in La Cigale, at her studio.

HENRIETTA LANDER has completed a one act comedy. She has named it The Picture of the Golden Wedding.

HUDSON AND JUDAS telegraph from Kansas City, for Elmer E. Vance, under date of March 13, that The Limited Mail opened the Grand Opera House in that city on that day to $1,085; and that 1,000 people were turned away.

PROFESSIONAL DOINGS.

HARRINGTON AND AUBREY have left the Two Johns company.

MAJOR CHARLES RICE, manager of McCarthy's Mishaps company, was in town on Monday to engage some new people.

CHARLES ROACH, the comedian, is ill in this city.

FLORENCE MERRITT will join the James Reilly company.

BURT C. THAYER has left A Breezy Time company.

NAT HAINES has joined Mestayer's Grab Bag company.

DR. JOHN LOCHNER, the physician to the Actors' Fund in Jersey City, has been very ill with the grip. He is now recovering.

CLARA BURNS made her initial appearance with A. M. Palmer's stock company in Alabama at the opening of the new Columbia Theatre, Brooklyn. She gave a creditable performance of the role of Atlanta Moberly.

GUSSIE HART has joined Wills' Two Old Cronies company.

THE New York Day by Day company closed season on Thursday.

JULIAN GERBER, of the Men and Women company, will go to Carlsbad this Summer, for his health.

WILLIAM SCHILLING, musical director, has left The Fat Men's Club.

BLANCHE HILTON, late of the Hands Across the Sea company, has returned to her home in Pittsburg.

EDWARD WARREN and Ella Fontamebleau have made quite a hit out West as specialists under the title of The Fontamebleaus.

JAMES WALL has been compelled to sever his connection with the Dear Irish Boy company on account of serious illness.

EDWIN ARDEN will close his season at New Haven on Wednesday of this week. He will start out again on April 11 in Brooklyn.

W. J. HANLEY, treasurer of Harrigan's Theatre, is negotiating with Colonel Milliken for his comedy, Half Seas Over.

LEFFINGWELL POWER, the character comedian, will probably be a member of Frank Daniels' company next season.

☞ Sixteen thousand people paid to see Ada Gray in East Lynne at Jacobs' Theatre last week.

SOPHIE ALBERT, daughter of Paul R. Albert, the Chattanooga manager, is a pupil of Mrs. D. P. Bowers. Miss Albert is a bright girl, and is one of Mrs. Bowers' most promising pupils.

THE restaurant in front of Crump's Theatre building at Columbus, Indiana, was burned on the night of the 9th inst. No damage was done to the theatre proper, not even the lobby being scorched, although the Indianapolis papers published as news that the whole building was burned down to the ground.

THE firm of Miaco and Morris, theatrical managers, will be dissolved on April 16.

MABEL HANLEY will produce a play called An Irish Inspiration in a few weeks, the star to be the Irish comedian, Eugene O'Rourke.

THE right to produce De Koven and Smith's new comic opera, called The Fencing Master, has been bought by J. M. Hill, who will put it on at the Union Square some time before August.

FOR the Jeannie Winston Opera company, that will begin its tour on April 10 in Baltimore, these people have been engaged: Alice Johnson, Rita Booth, Emily Kean, Charles A. Terrell, Arthur Bell, Charles Renwick, Samuel S. Partello, James Paxton, and Alfred Henderson. A chorus of twenty has also been engaged. The company will sing in a repertoire consisting of La Perichole, Black Cloaks, Donna Juanita, Prince Methusalem, and as many more. The company will sing during the Summer at St. Paul. Samuel W. Fort is the manager.

THE closing of Oliver Byron's season so abruptly, through illness, places at liberty all his company. George L. Harrison business manager, is also open for an engagement for the rest of the season.

OWING to the illness of Oliver Byron, The Plunger was withdrawn at the Hoboken Theatre last week, and Across the Continent substituted with Arthur Mackley in the leading role. Mr. Mackley acquitted himself creditably.

GEORGE L. GRADY, the representative of Buffalo Bill, paid a flying visit to this country last week. He arrived on Wednesday, went to Washington, completed his business there, engaged four women riders here, and sailed for England on Saturday.

COL. MILLIKEN went to Philadelphia on Saturday, and made an arrangement with Frank Wills by which the actor will produce a new comedy next month. Mr. Wills has decided to shelve Two Old Cronies after this season.

ARTHUR ELTON has signed to go with Daniel Frohman's road company next season.

THE Riley and Wood company has been out most of the season, and is reported to be doing well.

W. F. DUCKER, who is Thomas W. Keene's manager, said to a MIRROR reporter on Monday: "Mr. Keene's season closed at the Bowdoin Square Theatre, Boston, on Saturday night. The company have all returned to New York, and then scattered. Mr. Keene has gone to his farm at Castleton's Corners, Staten Island. This is the best season Mr. Keene has ever had. He will start out for a short season at the Baltimore Lyceum. It will begin on April 1 and last about a month. Next season Mr. Keene will give a grand spectacular production of Richard III., opening at the new Walnut Street Theatre towards the end of September."

WILTON LACKAYE has been engaged for next season by Charles Frohman. It is understood that Mr. Lackaye will originate the role in Bronson Howard's new play that was first offered to Nelson Wheatcroft.

ARTHUR LIVINGSTON has resigned from the Grismer-Davis company.

THE managers of Lillian Kennedy wish to hear from Clarence Bennett.

ELSIE VON ROSEN will join Brady's Sport McAllister company on March 28.

WALLIE EDDINGER and Master Lennie will appear at the next entertainment of the Five A's.

GEORGE H. WELBERT, a Chicago auctioneer, has tendered his services to sell the collection of woman's handiwork at the Actors' Fund Fair.

VICE-PRESIDENT LEVI P. MORTON has contributed $100 to the Actors' Fund Fair.

NICHOLLS CROUCH, author of "Kathleen Mavourneen," and other popular songs, is dying at Baltimore.

☞ Ada Gray in New East Lynne attracted large audiences at Jacobs' Theatre last week.

JOHN W. NORTON and Charles P. Chouteau, of St. Louis, are considering the project of a stock company for that city. Manager Norton favors the selection of natives of St. Louis for the company, including such people as Fannie Ward Buchanan, Archie Boyd, Olive May, Guy Lindsley, Beaumont Smith, and Minnie Seligman. Such a company, he thinks, could play most of the season at the Grand.

BEAUMONT SMITH and wife, of the Modjeska company, were specially entertained by friends in St. Louis, last week.

GUY LINDSLEY has been re-engaged as leading man by Frederick Paulding for next season.

CLARA BAKER RUST was called upon last week to play the leading part of Margaret Soltaire in The Struggle of Life, on short notice, Adelaide Fitz-Allen having been called to the bedside of her dying father. Miss Rust won three recalls, and will continue in the part until Miss Fitz-Allen's return. Lilly Sinclair, who plays Blazes, has been re-engaged for next season, as has also Miss Fitz-Allen.

MESTAYER'S TOURISTS, fresh from a successful tour, will come to the new Park Theatre on Monday evening next in their latest skit, Our Grab Bag. Mr. Mestayer and Miss Vaughn are surrounded by a clever company.

NOOK made one of the biggest hits of the season at the Hagan, St. Louis, last week.

MME. MODJESKA played prosperously at the Grand Opera House, St. Louis, last week.

THERE is talk of a new opera house in Fargo, S. D. The present theatre is small and inadequate for the city, and Charles Gottschalk, its manager, will relinquish his lease on April 1.

AT the expiration of a ten weeks' season in Atlanta, with Wilfred Clarke, Walter S. Hale will join Alexander Salvini, at St. Louis.

THE English Rose is announced to be played "continually" by a monster orchestrion at a certain music hall in New York. Proctor and Turner informed THE MIRROR that they anticipate a long run for The Rose. They were not aware, though, that it would, like Tennyson's brook, go on forever. Their plans will scarcely permit that, as Robert Mantell will appear at Proctor's the latter part of August. It is, perhaps, needless to say that the orchestrion accompaniment of The Rose is not a part of their programme, but the result of a compositor's blunder in "lifting."

DAVENPORT BRUS has replaced E. P. Sullivan in the cast of She Couldn't Marry Three.

E. ROSENBERG, who is Oscar Hammerstein's business representative, told a MIRROR reporter last week that there is no truth in the statement made in a New York daily paper, that Henry E. Abbey will lease Mr. Hammerstein's Manhattan Opera House, on Thirty-fourth Street. The theatre, by the way, will be ready for occupancy before September, says Mr. Rosenberg.

IDORA DAVIDSON, soubrette, has returned from Florida.

ATTALIE CLAIRE, having been forced out of the cast of La Cigale by Lillian Russell, has returned to her apartments at the Bartholdi, in this city. She is still a member of the company, and yesterday put in an appearance at the office of T. Henry French, on West Twenty-third Street, to draw her salary. Miss Claire has a magnificent diamond star that cost $1,000. It was presented to her last week by the Boston *News*, in token of her having received more votes than Miss Russell in the contest, started by that paper, to decide which of the two singers was the most popular.

THE Talma Club, of Providence, gave a private performance at its theatre, last Friday evening, of a comedietta, entitled A Bachelor's Widow, written by Charles J. Bell. This was the seventieth production given by the Talma.

ARTHUR HORNBLOW has contributed an article to *Frank Leslie's Monthly* on "Some Representative American Dramatists." Portraits of Bronson Howard, Augustus Thomas, William Gillette, Henry C. De Mille, David Belasco, Edward Harrigan, Sydney Rosenfeld, Henry Guy Carleton, Edward E. Kidder, and Albert E. Lancaster illustrate the article, which is also accompanied by autograph facsimile letters from several of these writers giving their views on the American drama and its future. Mr. Hornblow's sketches of the playwrights are breezy and interesting.

ASSISTANT-SECRETARY LESTER S. GURNEY, of the Actors' Fund, has systematized the constantly increasing business of the office so that it moves with perfect smoothness. The records of the Fund are kept in convenient and safe condition, and the various departments of the great charity are conducted in a manner that reflects credit on the administration and its executives.

☞ "YOU'LL REMEMBER ME."—Ada Gray ought to be proud to say that her New York friends remembered her last week.

THE play of School will be given at the Berkeley Lyceum, March 18 and 19, for the benefit of the Sunnyside Day Nursery, under the direction of Mrs. James K. Gracie, Mrs. H. B. Hollins, Mrs. Douglas Robinson, Jr., and Mrs. Hilborne Roosevelt. Several society leaders will patronize the event.

IT is said that Edward Clayburgh, at one time a manager, has been removed to a private sanitarium by his mother.

MAY SEYMOUR and Frank A. Farley, of the Ole Olson company, were married on the stage at the close of the performance Friday night, at Cookston, Minn.

A CONCERT will be given in Music Hall on Thursday evening, March 17, under the auspices of the M. M. P. U. Local No. 1, in honor of the delegates to the convention of the National League of Musicians. Anton Seidl, Walter Damrosch, and Frank Van der Stucken will conduct, and the soloists will be Marie Ritter-Goetz, contralto, Adolph Brodsky, violin, and Robert Ruhlender, accompanist. The orchestra will number 200. One of the questions to be discussed by the convention will be the delinquent list, which shows that $5,162.35 is due musicians in this country from irresponsible managers and agents, and some protective system will probably be devised.

SHE COULDN'T MARRY THREE.

The most popular star that ever visited the West is beyond question Miss Lillian Kennedy who, in her tour this season presenting her latest and greatest success, She Couldn't Marry Three, has crowded every house in which she appeared. Other stars may have favorite towns but all are alike to her. She well deserves the title of "Everybody's favorite" and goes on crowding houses with a regularity hardly credible to the theatrical profession, but amply verified by the dramatic correspondents who have never failed during the entire season to report "Big business" for "She Couldn't Marry Three."

An Open Letter

TO

DANIEL FROHMAN.

DEAR SIR:

In reply to your so-called "caution," published in THE MIRROR of last week, we desire to state that we do not advertise The Old, Old Story as a "Lyceum Theatre success," as we recognize that phrase as your trade mark. We do, however, advertise the play as having been produced at the Lyceum Theatre, and, for your information, we will add that we shall continue to do so, if we so desire. Your statement that we in any way represent you as being the manager of our attraction is a LIE, pure and simple. Every sheet of paper we use has the line "Under the management of Samuel Sabel and J. Robertson Smiley," prominently featured. We have been aware for some time past that efforts were being made in New York to injure us by the mailing of anonymous cards, enclosed in blank envelopes, addressed to bill-posters, house managers, and dramatic critics throughout the country. In spite of these efforts, The Old, Old Story, on its own merits, continues to attract fair audiences, and we are foolish enough to believe that a good play, interpreted by a strong company, can attract, even though the magnetic name Daniel Frohman is missing from the house-bill and the paper. Your charges are a trifle vague, and we would respectfully suggest that in your future "cautions" you might be more explicit.

DANIEL SABEL,
J. ROBERTSON SMILEY,
Managers of THE OLD, OLD STORY.

DANIEL FROHMAN'S

CAUTION!

THE OLD, OLD STORY.

This play being announced in the local items and dramatic columns of country newspapers as being one of the Lyceum successes and its company announced as containing "Lyceum favorites," Daniel Frohman submits the following letter for the benefit of dramatic editors and theatre managers:

NEW YORK, March 2, 1892.

"The Old, Old Story," written by myself and R. F. Roeder, is not what is usually termed a "Lyceum Theatre Success," nor is the company playing it a Lyceum company, or has it any connection with any of Daniel Frohman's enterprises.

The play had merely a single trial performance at the Lyceum Theatre one afternoon a year ago, for which we rented the theatre. I and Mr. Roeder afterward sold the right to play it to Sabel and West.

WALTER C. BELLOWS,
Co-author of The Old, Old Story.

ELDORADO

NOTICE Season 1892.

WANTED.—Coryphees, Extra Girls, Chorus, Etc. Call Wednesday, Thursday and Fridays, between 9 and 12 A. M., at offices of The Palisades Amusement and Exhibition Co., in Second National Bank Building, at Hoboken, N. J.

FREDERICK WALKER,
General Manager.

REFLECTIONS.

Helen Bertram is winning the press wherever she appears by her work in The Wide, Wide World, a play that is generally regarded as beneath her ability.

W. E. Sinn has engaged Jay Wilson for the coming production of Husband and Wife at the Garden Theatre. Mr. Wilson has left The Cadi.

Dr. Gustaves A. Kane, widely known as a dramatic *raconteur*, is in rapidly failing health in Baltimore, at the age of seventy-four, and his circumstances, while not those of want, are such that a local paper suggests a benefit for him. Dr. Kane has known all the prominent professionals of his long period, and has the MS. of an unpublished book anecdotal and historical of the American stage.

The Two Tales Publishing Company, of Boston, has just issued an entertaining little pamphlet, the first of a weekly series. As the title suggests, the pamphlet comprises two cleverly written short stories by well-known authors. The form is most convenient, and the print good.

The New York *Citizen*, edited by William Rosenbach, is a weekly journal devoted to social, musical and dramatic matters. The dramatic page is conducted in a lively, entertaining style.

Mrs. Scott Siddons has been giving readings in several cities.

Miss Helyett will follow Alabama at the new Columbia Theatre, Brooklyn.

Corinne will present the new Arcadia and Carmen next season in a manner that will, she says, excel any of her previous productions.

Charles J. Bell and his wife, Eleanor Lane, arrived in town from Chicago, last week. Mr. Bell says that they are considering several offers.

Mrs. Erving Winslow is giving a series of Lenten subscription readings, this month, in New York, Washington, and Boston drawing-rooms. Mrs. Winslow is reading Mary E. Wilkins' short stories this Spring by the gifted author's permission. The first of the four New York readings will be given at the house of Mrs. Richard M. Hunt, 2 North Washington Square, on March 20.

Empire City Lodge, No. 206, F. and A. M., of which Assemblyman Myer J. Stein is Master, will give a concert and informal dance in the Commandery Room, Masonic Hall, on Wednesday evening. The programme includes selections by Mrs. Myer J. Stein, soprano; Mrs. Fred. Solomon, pianist; Albert Pardo, tenor; Mrs. Dr. Baron, elocutionist; Edward G. Jardine, organist, and Felix J. Eben, flautist.

The Last Rehearsal, the one-act play given at Mrs. Richard Koenig's benefit at Amberg's Theatre yesterday afternoon, was written, rehearsed and performed in less than three weeks. Eleanor Merron is the author—a bright woman and a clever actress, who has appeared in several leading companies, including Fanny Davenport's. She is the wife of Archie Cowper.

Harry Lacy is at the Ashland House. He informs The Mirror that he has himself altered Jack Royal of the 92d so that he is satisfied with it. He expects to present it next season. Jack Royal is a play that calls for supers. "You can't imagine what a worry supers are!" exclaimed Mr. Lacy. "You may record the fact, if you care to, that H. Lacy will never again present a play that necessitates a mob."

The engagement of the All the Comforts of Home company in Cincinnati was made notable by the friends of Pearl Means, daughter of ex-Mayor Means, who has been on the stage a few seasons, but has made as much success before the footlights as she did in society prior to her family's loss of fortune. Miss Means' friends attended the performances in great force, the newspapers teemed with accounts of her professional progress, and the engagement in her old home was made altogether a memorable event to the bright and pretty young actress.

Col. J. H. Mapleson is not at all the worn and wasted impresario that, in this country, he is popularly supposed. He has elegant offices in London, and still wears a flower on the lapel of his coat. The Colonel conducts a musical agency, and he is a factor. I have information that he is laying his wires to bring to our shores, early next season, an opera company to be headed by Mlle. Melba, the Austrian prima donna, whom Abbey and Gran tried to get for this season of opera at the Metropolitan.

The construction of the building in which the universal exposition of music and theatrical representations will take place at Vienna this Summer, has already begun. The auditorium will have two tiers of boxes and exit will be facilitated by forty doors. This will prevent all danger in case of fire. Great care has been spent in the construction of the stage, and it is said that its mechanism will be marvelous. The first representation will be between the first and the fifteenth of May. Very many new plays by French, German, and English dramatists, will be presented then and there for the first time. A special feature of the exposition will be the autographs of celebrities that will be exhibited. The entire number of autographs will be 3,600, and of actors and singers alone there will be 1,200. The musical and theatrical departments will be under the patronage of the Princess Metternich.

Through various members of the company, we hear that the business of Mr. and Mrs. Sidney Drew has been remarkably good lately. They are still performing That Girl From Mexico. They have bought a one-act play called A Summer Storm, which they will produce during their engagement in San Francisco. It is by Lorimer Stoddard, the clever young actor, who is looming up as a dramatist. A little play of his called Her First Love was acted by the Piton company last week at the Union Square.

Ben Gerow is now Treasurer of the Patti Rosa company.

All attractions playing throughout Pennsylvania report very large business last week.

Spokane, Wash., promises to become a first-class theatrical town. The Great Northern Railroad employs from four to five thousand men in and around Spokane, while the mining interests in which that city is interested are becoming important.

General business is reviving in Roanoke, Va., and an increase in theatrical patronage is expected.

The name of A. B. Anderson erroneously appeared in The Mirror as the manager of Bunnell's Theatre in Bridgeport, Conn. G. B. Bunnell personally manages his house in Bridgeport as he does his New Haven theatres, the Hyperion and Grand Opera House.

Frank S. Gardner and Clara A. Terry, of the U and I company, were married in the parlors of the Logan House at Bellefontaine, Ohio, on Washington's Birthday. The ceremony was performed by Mayor A. L. Wright. After the evening performance Manager Lemon gave a supper to the happy couple at the Hotel Logan.

A garnishee suit of twelve years' standing of the Nunn Brothers against T. H. Winnett, was recently compromised at Bay City, Mich. The suit arose from an unpaid claim while Mr. Winnett was managing the Fourth Avenue Theatre, in Pittsburg, twelve years ago, and was originally for $75, but the accrued interest enlarged it to $125.

Hettie Bernard-Chase is reported to have lost diamonds and jewelry valued at $3,000, by placing a satchel on the platform of her private car on leaving Lynn, Mass., and then forgetting all about it. The satchel is supposed to have been stolen, as the car had gates shutting in the platform.

Rosabel Morrison has resigned from The Danger Signal. She will rejoin Lewis Morrison in Faust.

The Labadie-Rowell company have closed season, owing to the serious illness of Mrs. Labadie's father. The company will resume its season about April 1.

About three thousand dollars' worth of scenery belonging to The Paymaster company was run over by a tram on the Lake Shore and Michigan Southern Railroad at Bryan, Ohio. The railroad company has agreed to settle.

John W. Dunne and Mrs. Dunne (Patti Rosa) were the guests of the family of the Hon. James B. Carlisle, State Treasurer of Colorado, during the engagement of the Patti Rosa company in Pueblo, recently.

Edgar Selden writes to The Mirror: "Will you kindly correct the report that William Barry is rehearsing and about to produce a farce called Green Goods. The announcement is without foundation. Mr. Barry will continue to appear in McKenna's Flirtation until the first of June. He is under contract to produce my new comedy, A Scandal in High Life, at the beginning of next season."

Bell Dawson has joined the Riley and Wood's company.

At Steubenville, Ohio, recently, upon the arrival of the Evangeline company, one of the chorus girls was the first to enter the office of the United States Hotel, and affixed her autograph to the register. The manager soon entered and became indignant because a member of the company should dare register before himself. Mr. Maffit, the original and famous Lone Fisherman, took umbrage at the manager's outbreak, and invited him to go to Terra del Fuego or some other caloritic place. This incident served to introduce another, when Mr. Maffit demanded his three weeks' salary. Evangeline, minus the Lone Fisherman! The dissension was smoothed over, and the curtain rose at 8:30.

Frederick D. Rankin, representing J. L. Ashton's Black Flag company, writes to The Mirror from Boston. He says that the play will be sent on tour again, opening at the Palace Theatre, Boston, on March 14, for a week. Two weeks of one-night stands in New England will follow. Mr. Ashton was with Edwin Thorne in The Black Flag for many years. For the present production there will be new printing from A. S. Seer and company.

The County Fair company will end its tour on March 28 in Boston.

The Tavary concert company will begin its tour at Baltimore. Signor De Vivo is the manager and Edmund Gerson the advance agent.

Sedley Brown has organized a company to play May Blossom, under his own management, for one week, beginning last night, at the Grand Opera House, Newark, N. J. The cast includes Hannie M. Ingham, Louise Mitchell, Jennie Kay, Frank Montgomery, Randolph Murray, J. Edwin Brown, William McCready, Sidney De Gray, Mrs. Frank Montgomery, Ira T. Moore, Edwin James, Charles Johnson, and the Cahn children.

Two small females came out of Herrmann's Theatre last Saturday afternoon. They had just seen Gloriana, and they were talking about May Robson, who is so funny as the cockney servant.

"I think she's pert," said one.

"Lively," said the other.

"But she dresses abominably," said No. 1. "it's too bad. I always like to see an actress in clothes that fit her."

As it has been Miss Robson's study to make her gown fit in just such a "pesky" way as is customary with cockney servants, she will learn with regret that her zeal is not comprehended by some of her auditors.

Marie Hubert Frohman develops more and more into an accomplished actress, showing the effects of much study on her part and earnest endeavor.—*Albany Times*, Oct. 13, 1891. *Albany, N. Y.**

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Alice Johnsen adds much strength to the cast by her pretty face and her graceful form and carriage, but above all by the extraordinary sweetness of her voice and her artistic method of singing.—*New York Mirror.*

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IN OTHER CITIES.

CHICAGO.

After nearly five years' absence, Denman Thompson opened at McVicker's Theatre in The Old Homestead to a large and enthusiastic audience 7. The public has a decided taste for this pure, old-fashioned story of New England life that almost smells of new-mown hay. It is produced very elaborately. The co. Mr. Thompson brings along embraces Walter Lennox, Jr., George A. Beane, Frank Knapp, Annie Thompson, Louise Morse and Celia Baker. Same 14-19.

Beautiful, breezy Sindbad, with its bevy of pretty girls, funny men, and its magnificent scenery, has returned to the Chicago Opera House, which has been packed to the doors nightly. New songs, new ballets and a few new faces have almost made a new performance out of it. Eddie Foy, Henry Norman, Arthur Dunn, Dan Hart, Spencer Gracey, Louise Eissing, Ida Mulle, Bessie Lynch and Nellie Lynch still are keeping up their records as popular favorites. Same 14-19.

The Power of the Press proved to be our old friend, the melodrama, and somewhat of a disappointment, as something of a better class was expected. The co. is of a higher standard than the piece. James E. Wilson is natural and endeavors to please as the ex-convict. Charles Mason, makes a good "bad" man. Ida Waterman is excellent as the long-suffering and devoted wife, and Lillie Williams plays the soubrette part admirably. The Lillian Russell Opera co. 14-19.

The elite of Chicago are congregating at Hooley's this week. Rosina Vokes is presenting a triple bill. Evangeline Irving, a sister of Isabelle Irving, made her debut. She has a lovely face and figure, and shows marked dramatic abilities. Joseph Murphy 14-19.

At Hamlin's popular play-house, the Miningere co. are presenting The Battle of Teutoburg Forest. It is being produced in magnificent style, and is receiving the patronage of the public to a tremendous extent. It is in five acts. The co. is evenly balanced. Same 14-19.

The Chicago Orchestra under the direction of Theodore Thomas, will give concerts at the Auditorium, Friday afternoon and Saturday evening, assisted by Marguerite Hall.

All the Comforts of Home is playing a week's engagement at the Haymarket to some of the best houses of the season. It was played at the Columbia last season to immense business. The co. includes S. Miller Kent, H. A. Morey, Frank Lamb, Herbert Ayling, Samuel Edwards, Maud Haslam, Kate Denin-Wilson, and Pearl Means. It is still under the direction of Charles Frohman. De Wolf Hopper in Wang 14-19.

The boys' favorite, N. S. Wood, is playing an engagement at the Clark Street Theatre in The Orphans of New York. Crowds are flocking up to Treasurer Will E. Vogh's hole in the wall, while that popular and good-looking young man deals out the pasteboards as only he and a few others can. Mr. Wood's co. is a good one. The piece has been seen in this city before. Held by the Enemy 13-19.

Walter Sanford's My Jack was at the Windsor. My Jack abounds in sensational scenes and exciting situations. Mr. Sanford's co. is excellent. C and I 13-19.

The Great Metropolis was presented at the Alhambra. Midnight Alarm 13-19.

The Bottom of the Sea is at Havlin's cosy theatre with big houses in front of it. It is very novel in character. Hanlon Brothers' Fantasma 13-19.

The People's Theatre rings with the voices of Irish comedians this week. The Blackthorn, with Joseph J. Sullivan as the star, supported by William B. Murray, Frank L. Davis, Maia Dudley, and others, is there. Good houses prevail. John L. Sullivan and Duncan B. Harrison co. 13-19.

The Fairies' Well is entertaining the Academy of Music's patrons this week. It was seen at the Clark Street Theatre, last week. Bowling and Hasson 13-19.

The Madison Street Opera House has as an attraction Ada Richmond Polly co. in The Forty Thieves. It has been packing that theatre to the doors. Same 13-19.

Haverly's Consolidated Minstrels are keeping up their phenomenal run at the Casino. It is a well-pleased crowd that issues out of that house after every performance.

McVicker's grand organ was brought into use for the Grace Church scene in The Old Homestead.

The Amateur Dramatic co gave its second performance at Hooley's Theatre 15, presenting A Scrap of Paper. A large and fashionable audience attended.

Emil Ames, the ex-minstrel man, died from paralysis at the Bennett House. He was an invalid for many years from paralysis, and perfectly helpless. He had been in the habit of taking morphine and chloroform, and it was at first thought he had taken an overdose of the latter, but at the Coroner's inques' a verdict was brought in to the above effect. About four o'clock he was found in his room unconscious by the proprietor of the hotel, and before a physician arrived he died. He was to have had a benefit 21 at the Casino.

Jessie Bartlett-Davis left to join her co., The Bostonians, 7 at Sioux City. She has been suffering with a severe cold, and was under the doctor's orders for a few days.

Ignace Paderewski will give piano recitals at the Central Music Hall 10-12. He gave one 5 and one 7 to audiences that fairly packed the Music Hall.

Pachmann rendered a farewell Chopin recital at Central Hall 9. LYSTER J. CHAMBERS.

CINCINNATI.

With comic opera holding full sway past week at the Grand, the Pike, and Harris', and attracting audiences that almost in every case tested the capacity of those houses, Cincinnati can be credited with regaining somewhat of her musical prestige.

The sensational drama proved a potent attraction at both Heuck's and Havlin's, while the admirers of vaudeville entertainment attended the People's in large numbers during the entire week. If Lent cuts as small a figure in the local amusement circles during the remainder of its term as during week ending 12, the managers will have ample occasion for rejoicing.

The attendance at the Pike during the production of The Tar and Tartar week ending 12 was of a nature to considerably enhance Manager Baldenberg's bank account, the S. R. O. placards being displayed at an early hour on several evenings during the engagement. Digby Bell's rendering of "I Want a Situation" and "Oh, What a Difference in the Morning" captured the house, and his good work was ably supplemented by that of Laura Joyce Bell, Hilda Hollins, Charles Wayne and Fred Freer in their respective roles. The house was tastefully decorated during the engagement, and the management staged the opera in effective style. The Private Secretary 14-19; Marie Prescott 21-26.

The Casino Opera co., headed by Marie Tempest, presented The Tyrolean and Nanon in first-class style at the Grand during week of 7-12. The Tyrolean made an immediate hit, and Marie Tempest's singing of "The Nightingale" was accorded an enthusiastic encore nightly. The cast included such capable artists as Edward Solomon, Ferdinand Schuette, Edwin Stevens, and Louise Beaudet, and the latter fairly divided the week's honors with Miss Tempest. Both operas were magnificently mounted. Niobe 14-19; The Liliputians 20-26.

The sensational drama, personified in Kidnapped, with its author, D. K. Higgins, in a rather prominent part, filled out the week of 6-12 very profitably at Heuck's. The several of the situations are realistic in the extreme, the patrol wagon feature nightly delighting the audience. The leading roles were satisfactorily assumed by Lizzie Conway, W. R. Hatch, and Harry Rogers. Ship Ahoy 13-19; Agnes Herndon in La Belle Marie 20-26.

Frank Sanger's Mr. Barnes of New York co. proved an attraction considerably above the average during week ending 12 at Havlin's. May Wheeler, who has replaced Emily Rigl, was acceptable as Marina Paoli, and Hugo Toland in the title role proved himself an artist in every essential. The cast included H. C. Brinden, Emma Field, and Charles Lamb. The Midnight Alarm 13-19; John C. Rice in A Knotty Affair 20-26.

The final week of the Wilbur Opera co. at Harris' 6-12 was devoted to Joli Parfumeuse and Black Hussar, both operas being very satisfactorily cast and creditably staged. The good work performed in the more prominent roles during the four weeks' engagement by Susie Kirwin, Dorothy Morton, J. E. Conley, and Messrs. Kohnle and Tre Denick merits more than passing notice, and ensures the artists named kindly remembrance among the clientele of Harris'. The Shadow Detective 13-19.

At the People's Whallen and Martell's Vaudeville co. closed a most successful return engagement 12. The more prominent features of an altogether good programme were the specialties of Thorne and Carlton, Mary McBride, the Martells, J. C. Flynn, Maude Walker, and Tom McIntosh. Harry Kernell's co. 13-19.

The Board of Legislature, at its meeting passed what is known as the theatrical ordinance restricting the attendance at each amusement resort to the seating capacity of the house, and requiring that the schedule of prices during each engagement be advertised in the local newspapers.

The Order of Cincinnatus (whose spectacular productions of Rome under Nero, Last Days of Pompeii, and Conquest of Mexico so vividly advertised Cincinnati throughout the country in years gone by), has become discouraged over the apathy displayed by Cincinnati merchants, and will close up its affairs and retire from the amusement field for good and aye.

Fully five hundred people were turned away from the Pike on the occasion of the 100th performance of Tar and Tartar.

The local fight for the season of 1892-93 promises to be a most interesting one, and, even at this stage, there are two of the managers who claim to have the bulk of their attractions for the season of 1892-93 already booked. This is taking time by the forelock with a vengeance, and argues well for the fact that the managers appreciate the situation.

JAMES McDONOUGH.

NEW ORLEANS.

Considering that this is the first week of the Lenten season, the theatres have been doing a remarkably good business.

Roland Reed in A Club Friend and Lend Me Your Wife at the Academy of Music, Lillian Lewis in her repertoire at the Grand Opera House, and Eugenie Florence in Her Mother's Sin at the People's Theatre, have all played to fine houses.

The season at the Grand Opera House will be prolonged indefinitely. Next week Clay Clement will appear in a spectacular production of The Bells. Following this engagement will come the Primrose and West Minstrels. Following the minstrels the great Spanish Opera troupe, which has just closed its season at the Tacon Theatre in Havana. Manager Greenwall is also negotiating with the Deshon Comic Opera co. for a Spring and Summer season at popular prices.

The season at the Academy of Music will probably close this week with Roland Reed's engagement.

The St. Charles Theatre has closed for the season.

Lillian Lewis gave a box party to a number of ladies and gentlemen at the Grand Opera House 9 and a supper after the performance. The supper was interspersed with songs, speeches, recitations, and toasts. Miss Lewis made a charming hostess and all present were delighted.

Robert Struve, who, as Captain Lowden's stage manager and artist at the Avenue and People's Theatres, made many friends in the profession, was married very quietly last Monday night to Miss Eugenie Louise Garner. LAMAR C. QUINTERO.

CLEVELAND.

Sindbad's engagement at the Opera House ending 5 drew crowded houses at every performance. The stage settings were probably the most expensive ever put on here. Eddie Foy in the comedy part made a hit. The engagement could have been profitably extended to a week. Pauline Hall in Madame Favart 2-6. It was the first time that this opera had been heard here, and it was greatly enjoyed by large audiences. George Boniface, Jr., gave the star excellent support. Margaret Mather in The Egyptian 6-12.

Abbott and Teal's Niobe did excellent business at the Lyceum Theatre ending 5. This pleasing comedy met with a hearty reception, and was presented by a very strong co. Isabella Coe in the title role gave a fine interpretation of the part. Private Secretary 5-6; good business. R. D. MacLean and Marie Prescott 6-12.

Whallen and Martell's Specialty co. did a big business at the Star Theatre week ending 5. Harry Kernell's Vaudevilles 6-12.

Mme. Bernhardt will appear here 14-17, and her engagement promises to be one of the social events of the season. JULIUS MEYENBERG.

KANSAS CITY.

Will S. Rising and Louis De Lange presented Tangled Up at the Gillis Opera House 6-9, and the piece was enjoyed by good-sized audiences. Petite Lottie Mortimer introduced the serpentine dance. Alfred Cellier's one-act operetta, Charity Begins at Home, was given as a curtain raiser. All the Comforts of Home 13-16; James O'Neill 17-19.

The Two Sisters was enjoyed by good houses at the Coates 7-12. Add Ryman, Eddie Fox, George W. Ryer, and Misses Merrick and Billings were all good in the leading roles. Effie Ellsler and Modjeska divide the week of 14-19.

Charles A. Gardner in Captain Karl enjoyed splendid patronage at the Grand 6-12, opening to good business despite rainy weather. His co. is larger, and the scenery more elaborate than formerly. The new piece affords ample opportunity for his pleasing songs and dances. The Limited Mail 13-19.

J. H. Wallick in his lurid border plays, The Bandit King and The Mountain King, ably supported by his horse and a fair co., pleased good houses at the Ninth Street Theatre 6-12. Fremont's 777, 13-19.

The Gruenfeld Brothers returned 7, and gave a delightful concert at the Auditorium, which was well attended.

The stock co., organized by W. F. Blande, will open 21 for a long season at popular prices. Eleanor Carey and George Learock will play leads, and Frederick Percy Marsh will be stage manager.

Marie Adams closed with the Sidney Drew co. 5, and left to join the Pauline Hall Opera co.

J. K. Murray and his wife, Clara Lane, both of whom are now with the Carleton Opera co., are to go out in an Irish play, written by Con T. Murphy, and under W. H. Powers' management, next season. FRANK B. WILCOX.

LOUISVILLE.

Alexander Salvini's engagement at Macauley's closed with a highly pleasing performance of The Three Guardsmen. The young actor in appearance and conception of the character presents the D'Artagnan of Dumas. Selena Fetter as Anne of Austria had but little to do, but did that little well.

Macauley's is dark until 21, when Alfred and Heinrich Gruenfeld will concertize. Jane, with Elaine Edson, follows.

Professor Gentry's Equine and Canine Paradox drew very large business to the Masonic. At the matinee 9, in spite of very inclement weather, standing room was at a premium and two-thirds of the audience were delighted children.

Al. G. Field's Minstrels opened 7 to a good house. The co. is a capable one including Mr. Field, Jerry Hart, Andy McLeod, and James Wall, comedian. Will Collins' tenor voice was heard to advantage in his new song "I Have Recalled Those Angry Words." Christmas Eve At Home, the afterpiece, is an enjoyable, uproarious affair. De Wolf Hopper will open in Wang 21, and the house is already sold solid.

Ezra Kendall is doing fine business at Harris' with A Pair of Kids. He has added much new business since last here, and all of the songs are new. Pretty little Jennie Dunn is still a strong card in the co. Kidnapped is announced for 21.

The Bijou's attraction is Frank Jones in Country Cousin. It is a typical play of country life and many amusing situations are introduced. Jones sings and dances well. Fat Men's Club follows.

At the New Buck the Ty-Bells Specialty co. offer a good all-round variety bill. In the co. among others are Hattie Wallace, Loring and Leslie, Beatrice Leo, and Louis Atwood.

Manager Quilp, of the Auditorium, presented John B. Schoeffel with a magnificent cane as a memento of the successful Patti engagement, the echoes of which have not yet died away. The next event at the Auditorium will be Lillian Russell in La Cigale.

Kathleen Kerrigan has closed season with Frank Mayo, and is resting at her home in New Albany.

E. O. Risley will go in advance of Agnes Herndon.

Florence is again filling his old position. Framed in the box-office window at Harris' he presents a familiar picture.

Al Bourlier has returned from Cincinnati. He was a conspicuous figure at the big Elks' benefit there.

Selena Fetter's affecting meeting with the old colored "mammy" of her babyhood was one of the pleasures of the young actress' recent visit. The old colored woman thinks her "honey," as she calls her, is not only the greatest actress, but the best woman in all the world. CHARLES D. CLARKE.

BALTIMORE.

At Harris' Academy of Music A Texas Steer was presented 7-12. Howard Athenæum co. 14-19.

The Charity Ball at Ford's Opera House 7-12 enjoyed the even run of good houses that characterized its presentation at this theatre last season. Herrmann 14-19.

Mme. Rosa Tavary and her concert co. gave three performances at the Lyceum 10-12. Mestayer and Vaughn's Tourists 14-19.

Randall and Dickson's co. presented The Galley Slave at the Howard Auditorium 7-12 to well-filled houses and well-pleased audiences. Frank Evans as Sidney Norcott, and Alice Fisher as Francesca divided the honors. The week of 14-19 the same co. will appear in Passion's Slave.

A Barrel of Money, a melodrama, filled with fine scenic effects and thrilling situations, drew big houses at Holliday Street Theatre 7-12. Gray and Stephens, with their acting dogs, are the current attraction.

The rush at the Monumental Theatre still continues. Kennedy's Laugh-Makers closed a highly successful engagement 12, and gave an entertaining vaudeville programme. Harry Williams' Specialty co. next.

At Front Street Theatre William H. Rightmire appeared in a sensational drama, The Outcasts of New York, to good attendance. The star is an established favorite with the East-side patrons, and this play is one of his strongest cards. A Beggar's Daughter 14-19.

Mrs. Sarah Cowell-Lemoyne gave a reading at Lehmann's Hall 11.

The Kneizel Quartette are billed to give a concert at Lehmann's Hall 16.

George A. Boser, the comedian of the Barrel of Money co., received a telegram announcing the death of his wife, Maud Leigh, in New York, and in consequence did not appear in the cast here. His place was acceptably filled by Jack Tucker.

Fifth Peabody concert on 12 was one of the most enjoyable of the season. Carl Fuelten was the pianist, and Marion Weed the vocalist.

The Boston Symphony Orchestra will give their next concert at the Concert Hall of the Academy of Music 17. Eugene D'Albert is the soloist.

Alfred and Heinrich Gruenfeld give an evening recital at the Peabody Conservatory 17.

HARRY P. GALLAGHER.

PHILADELPHIA.

Charles Frohman's stock co. auspiciously opened a four weeks' engagement at the Broad Street Theatre in Men and Women 7.

Mr. Potter of Texas is drawing crowds nightly at the Opera House. E. S. Willard will open 14 for a fortnight.

Agnes Huntington in Paul Jones at the Park. On 14 we have jolly Nellie McHenry in A Night at the Circus, followed 21 by Hoss and Hoss.

Richard Golden in Old Jed Prouty is filling the Walnut and repeating former successes. The New City Directory 14-19; Yon Yonson 21-26.

Again we have merry Jane with us at the Chestnut, and as usual, convulsing crowded houses.

A new star and a new Irish comedy-drama at the Empire has had the effect of filling that pretty house all week. The star, Carroll Johnson, and the play, The Irish Gossoon, simultaneously bounded into public favor. Master and Man 14-19; 8 Bells 21-26.

The Two Old Cronies come again and again, but their popularity never seems to decrease, as is evidenced by the good-sized audiences at the Arch, where they are now playing. Mme. Janauschek in The Harvest Moon 14-19; Bewitched 21-26.

The hoop la! of The Circus continues to ring in the ears of those attending the Grand Opera House, and that play may be considered among the season's successes.

Lost in New York is having its turn uptown at the People's, and good-sized houses have applauded the many realistic effects all week. The Stowaway 14, followed 21 by The Pulse of New York.

A Knotty Affair was presented at the National 7-12. The White Slave 14-19.

Since Amy Lee joined Manager Holland's stock co. she never appeared more advantageously than in The Little Detective, the play now entertaining crowds at the Girard Avenue Fanchon 14-19.

The Central never had a more successful week than the present one, with Reilly and Woods' comb. as the attraction. Williams and Ott's Meteors 14-19.

One of the Finest is the current attraction at Forepaugh's, and is giving general satisfaction to the large patronage of that house. Ed. Aaron and Henrietta Berleur essay the leading characters carefully. The Boy Tramp 14-19.

A clever co. in Irish Luck is meeting with success at the Standard. It is a humorous play, to suit the popular taste and is well acted by Clem C. Magee, Dottie Pine, and Nellie Parker. Go-Won-Go Mohawk 14-19. Down on the Farm 21-26.

James J. Corbett and his array of vaudeville talent moved uptown to Manager Jermon's Kensington Theatre and "turned 'em away." Gaiety Girls 14-19; Fay Foster co. 21-26.

The Howard Burlesque co. revived their acquaintance with the Lyceum Theatre patrons this week with success. Incidentally, Eva Ray Hamilton appeared in abbreviated skirts.

One of the prettiest and most successful operas staged by the Gaiety Opera co. at the Bijou is Falka. It is well sung and acted by the entire co. A clever variety bill completes the performances.

The Palace offers an exceptionally strong bill in The Danites and the variety programme, and crowds attest its merit. The stock co. stationed at the house is an excellent one, with Frank Howe and Katherine Howe in the lead.

The burnt-cork entertainers at Carncross' continue to dispart themselves to good-sized houses.

Prosperity invariably reigns at Egyptian Hall, where Kellar conjures.

German comedy prevails at the Germania in the tongue of the Fatherland.

Leah Van Dyke has concluded her engagement with the Bostonians and returned to Philadelphia. She is singing in a number of musicales and private concerts.

Wilson Barrett will open his American tour at the Park, in this city. He has a number of new plays, two of which are entitled The Bondman and Pharaoh. He is a great favorite in this city.

It is rumored that Charles Frohman will produce Chums, the one-act play by Thomas Pros', that received commendation from the *Herald* prize play committee, in front of Jane during its engagement in this city. It is to replace The Better Part.

Hattie Conley had Marlande Clarke, a theatrical manager, arrested in this city, last week, for slander. She and Clarke, along with Florence Geraldine, were connected with Sly Log and Silver King cos. After Clarke's arrest, his accuser was arrested, charged by Miss Geraldine with perjury.

M. B. Leavitt began suit, last week, against S. F. Varney, Jr., for breach of contract. Mr. Leavitt claims that The Vendetta was contracted to appear at his Windsor Theatre, Chicago, week of Jan. 31, 1892, or forfeit $500.

Two young Philadelphians, Thomas Dempsey and Hugh Ward, who made their professional debut with Carroll Johnson, received ovations that lasted fully three minutes on their opening night at the Empire. Their friends are legion.

Sprightly little Homie Weldon, so popular in her home, Philadelphia, has joined Agnes Huntington's co.

The receipts for Denman Thompson's seven weeks' engagement at the Opera House reached close to $60,000.

Sydney Chidley, the scenic artist, has transferred his studio, temporarily, from New York to the Central Theatre, this city, where he has been for the past month preparing some handsome scenic pieces for William J. Gilmore.

Abbey and Grau's Opera co. closed their grand opera season at the Academy 12 before a most brilliant assemblage. Les Huguenots, with Mme. Albani, Eduard De Reszke and Lassalle in the cast, excited outbursts of applause, that resulted in a triumph for the artists. JOHN N. CAVANAUGH.

DETROIT.

The American Extravaganza co. presented Sindbad at the Lyceum Theatre 7-12 to large audiences.

Helen Barry, supported by an excellent co., presented A Night's Frolic at the Detroit Opera House 7-12. The play was well received by the large audience witnessing it, and Miss Barry strengthened the good impression made here some three years ago.

Mark Murphy's O'Dowd's Neighbors played to S. R. O. every night 7-12 at Whitney's Grand. The cast is about the same as when presented here the early part of the present season at the Lyceum. The musical part of the programme is above the average of such pieces, especially the sextette from Lucia di Lammermoor. Mark Murphy as O'Dowd and Sam Ryan as McNab are funny in their parts, and the rest of the co. are all equal to the occasion.

The French Folly co. at the Griswold Street Theatre played to good business 7-12.

Sarah Bernhardt will play Camille at the matinee and Cleopatra in the evening of 22 at the Lyceum Theatre. Advance sale very large at treble the usual prices.

Manager Henderson, of the Sinbad co., ran over from Chicago during his co's. engagement here last week, returning home Saturday night.

It is said that the Kendals and Sinbad played to $8,000 gross receipts last week at the Lyceum.

Frank Curtis, a brother of M. B. Curtis, is rehearsing Sam'l of Posen at the Lyceum Theatre this week and will open a week's engagement at that house 21.

His Nibs the Baron is at Whitney's Grand, and Sam T. Jack's Creoles at Griswold Street Theatre 13-19. F. K. STEARNS.

WASHINGTON, D. C.

To employ Dickens' use of the word, this has been a very "unobtrusive" week in Washington theatrical circles.

The series of lectures by Stoddard, with stereopticon accompaniment, drew drew crowded audiences to the Academy of Music.

At Albaugh's The Grab Bag, a roaring farce-comedy, drew good houses. Next, Agnes Huntington in opera.

Madame Janauschek was at the National in The Harvest Moon, being a return engagement, having appeared at Albaugh's early in the season. Next week, A Texas Steer.

The Ivy Leaf was presented to splendid houses at the Bijou with W. H. Powers in the leading role. The World Against Her next.

At the Lyceum, Harry Williams' Specialty co., from Pittsburg, drew packed houses. Next week, the Howard Specialty co. EDWARD OLDHAM.

SAN FRANCISCO.

MARCH 8, 1892.

The Henrietta closed Stuart Robson's season at the Baldwin Theatre Saturday night. Joseph Jefferson presented The Rivals before the usual large first-night audience at the Baldwin, last night. The sale at the box-office indicates that the Jefferson engagement will be played before large concourses of people throughout the entire fortnight.

A Prisoner for Life is the attraction this week at the Alcazar, where McKee Rankin, supported by the Alcazar co., continues in his popularity and to draw a good deal of money in front.

Nanon will be the next opera at the Tivoli Opera House, after which, say in about two weeks, Bluff King Hal, Stewart and O'Connell's opera, will be put on for a run.

The Conreid Opera co. closed a very satisfactory season at the Bush, and the New York Opera co. succeeded, last night, in The Bohemian Girl.

Geneva Cross is the play which is now presented by Lorraine Hollis at the Bijou Theatre.

Frederick Warde opened, last night, at the California Theatre in The Lion's Mouth.

Douglas Flint and Charles Drew sang their Erminie duet at the Oakland Lodge of Elks, last Thursday evening, which, I am told, was the masterpiece of the entertainment.

Joe Gottlobb, assistant treasurer, and Eddy Swift, treasurer of the Bush Street Theatre, have their first benefit to-morrow evening. The house is entirely sold out.

The Spider and the Fly come to the Bush next Monday night to remain two weeks, after which the Kimball Opera co., with Little Corinne as the chief singer, will be presented. I say little Corinne, because I am quite accustomed to doing so, and have, perhaps, for the last eight years.

G. B. Grist, the veteran dramatic agent, died here March 4. His funeral, Saturday, was attended by most all the prominent members of the dramatic profession.

The New York Opera co., after concluding the Bush Street season, will proceed to Portland, where they will play an initial engagement, and then appear at the principal cities of Puget Sound and the Northwest circuit generally, reappearing later on for a return season at Portland. The principals of the co. now are J. F. Burril, manager; Professor Borgman, conductor; Tellula Evans, prima donna; Bebe Vining, soubrette; Emily Soldene, character parts; Josephine Stanton, contralto; Henry Hallam, tenor; George Olmi, baritone; Douglas Flint, basso; Tom Ricketts, comedian, and Frank Pierson, characters.

E. N. Knight, an old-time favorite at the Tivoli will reappear as the abbe in Nanon Monday evening.

Darrell Vinton is at home from Victoria.

Another arrival which causes a great deal of pleasure is that of Molly Stockmyer, who was compelled to retire from the Bottom of the Sea co. owing to ill health. She will soon recuperate here, as she is at home with parents and good friends, and I venture to say that an acceptable announcement will shortly appear stating the return of this clever girl to the Tivoli Opera House.

The Runaway Wife will be the bill next week at Alcazar, the first performance of which will be a great complimentary benefit to Mrs. F. M. Bates.

Lena Salinger has retired from the Tivoli, and has taken the position of soubrette at Cordray's Theatre in Portland.

Harry Lee, in advance of Joseph Jefferson, has not been here for many years. He is a San Franciscan, and consequently delighted to be at his home again.

McKee Rankin offers for sale, through his manager, J. S. Purdy, The Runaway Wife, A Prisoner for Life, Storm Beaten, The New Danites, and The Canuck.

A crayon portrait of Edwin Booth has been sent to him at the Players' Club in New York by Manager Harry Mann, of the California Theatre. It was executed at the time Mr. Booth was about thirty years old.

During his present engagement at the California Theatre Frederick Warde will lay the corner stone of the new theatre at Oakland, which is being erected there by James Macdonough.

James Libby, of the Conreid Opera co., is one of those few unfortunates who happened to have been born on the 29th day of February, and therefore had a birthday last week in San Francisco. He says he is twenty-eight.

Clay Clement in The Bells is moving towards California.

Friday evening will be a great night at the Bush Street Theatre. The illustrious Noble, Henry Hallam, of the Mecca Temple, New York city, will be honored by a theatre party of Islam Temple, San Francisco, which will occupy every seat in the house, the Shriners wearing their fezzes.

Olive Oliver received a warm welcome at the California, last night, from a large party of Oakland friends, from which city this young lady emanates.

Robert Brower, Frederick Warde's manager, breathes a climatic sigh of relief to think he is once more under the Italian California skies.

Maym Kelso has retired from the City Directory co. in order to recuperate at her home in Los Angeles.

Joseph R. Grismer and his talented wife, Phœbe Davis, with their own co., will follow McKee Rankin at the Alcazar April 4.

Ethel Brandon has retired from the Alcazar Theatre. Her benefit, last Tuesday evening, was a deserved compliment to this charming woman. There was no standing room even for sale. The floral pieces that were passed over the footlights were so numerous and large that she was entirely hidden from the audience.

Poor Sam Peyser, doorkeeper of the Tivoli, died a few days ago very suddenly. To-morrow evening

his widow and children will be given the entire receipts taken in at the Tivoli Opera House.
J. D. MAXWELL.

BOSTON.

Every amusement offering in Boston this week is subordinated to the grand opera season in the Mechanics' Hall, which has been so reconstructed as to make a perfectly satisfactory auditorium for grand opera performances. There is the greatest interest in the season, and fully a third of the two thousand most desirable seats were taken for the entire season. When the single seats were placed on sale there was a most exciting sale, and hundreds of men and women waited in line for hours to get at the box-office. The events of the week are the performances of Patti in Lucia and Martha, and the production of Les Huguenots with the strongest cast that that opera has ever had in Boston.

E. H. Sothern is at the Hollis Street for a fortnight playing in The Dancing Girl. Fanny Davenport's engagement in Cleopatra ended 12.

Carroll Johnson is the star at the Globe this week, giving the first performances of The Gossoon in Boston. Lillian Russell's four weeks' engagement ended 12 with the houses just as large as at the opening performances. Attalie Claire's part was played during the first part of the last week by Maude Manning, and later by Grace Golden, who replaces Miss Claire in the co.

Evangeline is playing a return engagement at the Boston. The performance 14 was for the benefit of Harry A. M'Glenen, the popular business manager of the house. Mr. M'Glenen counts his Boston friends by the thousands, and the great theatre was not nearly large enough to accommodate all who wanted to be present. The Ensign did a very large business 7-12.

The Princess of Erie has made a most substantial hit at the Museum, the success being due to the capital acting of the prominent members of the co. George W. Wilson gives a most delightful character study, and E. L. Davenport and J. B. Booth do their best work of the season. Particularly good work is done by Marie Burress, while Miriam O'Leary and Fannie Addison give most artistic impersonations. The houses are of excellent size, and it seems as if the piece had started on a long run.

Now that Bostonians realize that The Lost Paradise has only a few more nights at the Columbia they are crowding that pretty playhouse more than ever. The 100th performance of the piece in Boston occurs 24, when souvenirs will be distributed. Following the run at the Columbia the co. will be taken for a brief New England tour.

Sadie Martinot's Boston friends are turning out in full force at the Tremont, where Pompadour has made quite a hit. Miss Martinot acts the title role in a most artistic manner, and deserves the success which she has made. Too much praise cannot be bestowed on the manner in which the piece has been costumed and equipped with scenery.

Few attractions are booked at the Grand Opera House for a fortnight, but there is no reason why Shenandoah should not do two weeks of tremendously large business. Vernona Jarbeau delighted large audiences at that house 7-12, and Starlight proved as attractive a piece as when she first gave it here two seasons ago.

Kate Castleton has not played in Boston for several years. Consequently, the Bowdoin Square is sure of large houses all this week. Thomas W. Keene did a large business at this house 7-12, but the performances were badly criticised, owing to the work of the supporting co., which was not up to the standard.

No one would realize that The County Fair had been running at the Park since September upon looking at the crowds that pour into that house nightly. The end of the run is being neared, for it is announced that it will be taken off at the conclusion of next week.

The City Club is at the Howard Athenæum for the week. Money Mad closed a successful engagement 12.

The Black Flag is the play at the Palace this week. The Devil's Mine had a good week 7-12. Corene and W. F. Denny are as strong favorites as ever.

Peep o' Day is being played at the Grand Museum by Kate Glassford and Lothrop's players.

Arizona Joe is at the World's, playing Wild Violet and Black Hawk.

Patrons of the Bijou are treated to another strong specialty programme this week.

Forgiven is to be played at the Bowdoin Square by Frederic Bryton and Ralph Delmore 21-26. Fuxedo is to follow that.

The Country Circus is to have a five weeks' run at the Boston, beginning 28.

The Columbia is sure to be packed April 17, when Louis Burckhardt, the popular advertising agent of the Columbia and the Bowdoin Square, will take his benefit.

The New York *Sun* reports the marriage of May Vohr to a Massachusetts senator. There seems to be not the slightest foundation for the report, for each of the members of the State senate denies that he has been married to the actress.

Fayette Welch, who was shot here 6, left about $135 in money, a gold-headed cane, a watch and chain and his stage effects. S. F. Powers, of Philadelphia, a brother-in-law of the dead actor, has applied for letters of administration. Mr. Welch also owned a pavilion at Rockaway Beach.

After the run of Gloriana at the Columbia the co. presenting that comedy in New York will produce here a new piece by the authors of Mr. Wilkinson's Widows.
JAY B. BENTON.

DENVER.

Corinne in Carmen Up to Data week ending 5 at the Broadway. Business fair. Mr. and Mrs. Sidney Drew made a pronounced hit in That Girl From Mexico at their opening 7. The audience was large. Gus Williams 14-19.

James O'Neill's appearance in Monte Cristo at the Tabor week ending 5 was his last in Denver in that relic, and I'm glad of it, though I didn't see but what it drew as well as formerly. I think the Denver public would like to see Mr. O'Neill in something else, however. Mr. Wilkinson's Widows, as presented by the Frohman co., is in for a large week. Co. excellent. Bostonians 14-19.

The People's must be making lots of money now, even with prices as low as they are. The place is always full, and the ten-cent gallery howls itself hoarse at the sensational situations in the sensational plays produced. Under the Gaslight is the bill now.

There will be three different attractions at the Broadway week of 21-26. Remenyi has two nights, a crack athletic club one, and Joseph Jefferson three. The prices for the latter will be raised to $2 for down-stairs seats.

"Nothing if not original," George W. June is managing Mr. and Mrs. Drew on their Western tour. His fine Italian hand was apparent in the advertising.

Mr. Leavitt tarried here a day or two on his way to the coast. He says his Savoy Theatre in Chicago will be the finest in the West, if not in the country.
W. H. PEABODY.

PITTSBURG.

A packed house greeted Donnelly and Girard at the Bijou Theatre 7, when Natural Gas was turned on. During the week people were turned away, so great was the demand for seats. May Howard was well received by her numerous admirers. Frederick Paulding in The Struggle of Life 14-19.

At the Alvin Theatre Rhea opened in La Czarina to rather poor business. The fact of the matter is her English is with difficulty understood; hence the lack of patronage all week. The co. is fair. Miss Helyett 14-19.

E. S. Willard at the Duquesne Theatre drew large and fashionable audiences all week, and repeated the triumphs gained on his former appearance in this city. Judah was given at one performance, The Middleman being the bill the rest of the week. Marie Burroughs rendered admirable support. The Cadi 14-19.

Julia Marlowe failed to appear at the Grand Opera House 7, owing to her illness in Syracuse, N. Y., and Manager Wilt was obliged to close his house for the week for the want of a suitable attraction. The loss is a serious one to Manager Wilt, as the advance sale was large, and there was great desire to see Miss Marlowe in this city. Paul Kauvar 14-19.

The Night Owls Burlesque co. filled the Academy of Music 7 to overflowing, and gave a very good variety bill. Pauline Markham, Daly and O'Brien, Emma Bell, and Frank Ellis are with the co. Rose Hill Folly co. 14-19.

Gray and Stephens opened at Harris' Theatre 7 to good business.
EDWARD J. DONNELLY.

BROOKLYN.

E. H. Sothern is a strong favorite with Brooklyn theatregoers, and large audiences greeted him and his excellent co. week of 7-12 at the Park Theatre. Fanny Davenport 14-19. Among the fine attractions offered at Colonel Sinn's house for the rest of the season are the Lillian Russell Opera co., Rosina Vokes' co., A Trip to Chinstown co., and The Ensign.

The new Columbia was auspiciously opened 7 by A. M. Palmer's co. in Alabama, which was played to large houses all the week. Alabama will continue at this house until 19, when Miss Helyett will take its place.

The Still Alarm was at the Grand Opera House week of 7-12 and pleased the patrons of the house greatly. Nellie Yale Nelson, a well known amateur of this city, now plays a leading part with the Still Alarm co., and she was greeted by several theatre parties during her engagement. Miss Nelson is a valuable addition to the cast. Boys and Girls 14-19; Little Puck 21-26.

Since Colonel Morris' death, Wallace McCutcheon, treasurer of the Opera House, has conducted the house in his usual efficient manner.

The Hustler, with John Kernell and a host of clever specialty people, dancers, vocalists, and pretty girls, filled Holmes' Star Theatre with continuous mirth week of 7-12. The Hustler, although not at all classical in construction, and lacking entirely in plot, created laughter and applause without stint from the Star audiences. Rosa Franz is with the co., and sings "I Don't Know" in a very fetching manner.

Edwin Booth occupied an orchestra seat at the New Columbia on the night of the opening.
K. M.

BROOKLYN, E. D.

The Amerikon (Edwin Knowles, manager): Henry E. Dixey appeared 7-12. Pauline Hall in Madame Favart 14-19.

Bedford Avenue Theatre (Laurent Seward, manager): Little Puck 7-12. Von Vonson 14-19.

Lee Avenue Academy (Berger and Price, managers): The New City Directory was played to medium but enthusiastic audiences 7-12. Amelia Glover appeared in her old dances and a new one in a manner that elicited general applause. Dan Daly, Charles Seaman, and Bessie Cleveland won well-deserved encores. James T. Powers in A Straight Tip 14-19.

Novelty Theatre (J. E. Robbins, manager): One of the Bravest was a warm favorite with Novelty Theatre patrons week ending 12. Charley McCarthy, Will Cronin, Miss Villers, and Miss La Martine were warmly applauded. The play is popular. A Barrel of Money 14-19.

Grand Theatre (George McClane, manager): C. W. Williams' Burlesque co. was greeted by large audiences week ending 12. The Bachelors' Isle and Buffalo Bill Abroad were cleverly rendered, and the co. gave very good performances. Next week, Fay Foster Burlesque co.
MORTIMER L. HINCHMAN.

JERSEY CITY.

Our theatre patrons experienced a relief during the week of 7-12 from an almost continuous run of farce comedies, both houses presenting standard attractions.

At the Academy of Music Pauline Hall played to excellent business, presenting Madame Favart, Trial by Jury, and La Belle Helene. She was well supported by a strong co., and the operas were sung and acted in an artistic manner. Addie Cora Reed, L. C. Bonface, Jr., and John Brand deserve special mention. 8 Bells 14-19.

Rose Coghlan played to good houses at the Opera House in Dorothy's Dilemma. She presents the character of Dorothy in a charming manner, and her support is all that can be desired. The Hustler 14-19.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'Brien's Opera House (Frank P. O'Brien, manager): Robert Downing in The Gladiator and Damon and Pythias had a very successful engagement closing 9. The Burglar 2, 3 to small business.—Item: Frank Arrico, the genial door-keeper at O'Brien's Opera House, will leave for New York 10 as delegate from the Birmingham Division of the Protective Order of Musicians, which convenes in New York 14-17.

SELMA.—Academy of Music (C. G. Long, manager): Hole in the Ground 5; The Old, Old Story 11; both to moderate business.

MOBILE.—Theatre (J. Tannenbaum, manager): Gormans' Minstrels' engagement ending 12; very large business. A return engagement of Grau's Opera troupe 2-5 netted a snug sum. A Hole in the Ground was presented 6.

ARKANSAS.

NEWPORT.—Newport Theatre (L. Hirsch, manager): Leslie Davis' Fifth Avenue Theatre co. presented Son of Monte Cristo 8 to one of the largest and best-pleased audiences of the season. They play in Memphis next.

HOT SPRINGS.—Opera House (J. W. Van Vliet, manager): Little Nugget 1; medium business. County Fair 2 and matinee; good houses.

COLORADO.

LEADVILLE.—Tabor Opera House (J. H. Cragg, manager): Patti Rosa presented Dolly Varden to the largest house of the season 2.

PUEBLO.—Grand Opera House: (S. N. Nye, manager): Patti Rosa in Dolly Varden 11; S. R. O.

CALIFORNIA.

SACRAMENTO.—New Metropolitan Theatre: The Wilbur co., with James B. McCann and Lizzie Kendall as leads, in repertoire week ending 5 to fair business at popular prices.—Clunie Opera House (Wash. Norton, lessee): Oliver Twist and M'liss week ending 9. Little Georgie Cooper has a benefit 4, at which May Blossom will be produced with Georgie as Little Blossom. William Ellsford in Fun in a Boarding School 7-12.

LOS ANGELES.—Grand Opera House (McLain and Lehman, managers): Frederick Warde opened in The Lion's Mouth 2 to S. R. O. He presented Richard III. and Damon and Pythias during the rest of the week to overflowing houses. Hanlon's Superba 8-12; John Dillon 14-16; Conried's Opera co. 17-19.—Los Angeles Theatre (H. C. Wyatt, manager): Dark. Spider and Fly 10-12.—Item: Charles Vining, of Frederick Warde's co., is a former Los Angeles society man. He was presented with an elegant flower symbol by Ramona Parlor of Native Sons, of which he is a member, and was given a dinner by a number of his friends during his stay here.

SAN JOSE.—People's Theatre (C. A. Taylor, manager): The regular People's Theatre co. played The Old Home to good business week ending 5.—California Theatre (C. J. Martin, manager): The Wilber co. 7-10; Conried Opera co. 11.

TULARE.—Library Hall (F. Rosenthal, manager): Joseph Grismer in The Burglar 8; full house. Richards and Pringle's Georgia Minstrels 9; good house.

VISALIA.—Armory Hall (M. J. Byrnes, manager): Frederick Warde in The Lion's Mouth 29; packed house. Theatre train was run from Tulare. Joseph Grismer in The Burglar 3; good house.

CONNECTICUT.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): Bewitched, with a fair co., gave a performance March 4 for the benefit of the Lewis Memorial Fund to a medium house. Kate Castleton in The Dazzler 7, 8; fair business.—Grand Opera House (G. B. Bunnell, manager): George C. Staley in A Royal Pass had good houses 3-5. Fay Foster Burlesque co. had a succession of large houses 7-9. Woman Against Woman 10-12.—Proctor's Opera House (P. T. Turner, manager): Proctor's stock co. in The English Rose was greeted by good-sized and delighted audiences 3-5. W. A. Whitecar in The Vendetta 8; fair house. James Reilly in The Broom-Maker 10.

WINSTED.—Opera House (J. E. Spaulding, manager): Ullie Akerstrom in A Little Busybody 7; large and well-pleased audience.

NEW LONDON.—Lyceum Theatre (C. F. Stoll, manager): Shenandoah 7; light business. Sol Smith Russell 17.

NORWICH.—Broadway Theatre (C. E. Case, manager): Frank Mayo in Davy Crockett to a fair house 4.

WATERBURY.—Jacques' Opera House (Jean Jacques, manager): Shenandoah 3 attracted a large and delighted audience. The White Slave 4, with Julia Stuart in the title role, to a crowded house. A Dark Secret 7, 8; packed houses. Reeves' Band Concert 9; good business.

BIRMINGHAM.—Sterling Opera House (G. M. Johnson, manager): Concert by Reeves' Band pleased a fair house 4. The Dark Secret 9; large house.

MERIDEN.—Delavan Opera House (T. H. Delavan, manager): The Duff Opera co. in Queen's Mate 8; small but appreciative audience. Peck's Bad Boy 9; small house.

SOUTH NORWALK.—Music Hall (J. Mortimer Hoyt, manager): The Stowaway 7; fair performance to good business.

WILLIMANTIC.—Loomer Opera House (J. H. Gray, manager): Bewitched 2; small house. The Stowaway was presented in an excellent manner to a good house 7.

HARTFORD.—Price for's Opera House (Frank W. Lloyd, manager): The Dark Secret packed the house 4, 5 for three performances. Herrmann the magician 7; large and fashionable audience. The Vendetta drew well matinee and evening 9. Waits of New York 10. Sol Smith Russell 11, 12.—Armory Hall: Ullie Akerstrom drew the largest houses of the season 3-5 in repertoire.

BRISTOL.—Opera House (C. F. Michael, manager): Vreeland's Minstrels 2; small house. Reeves' American Band, of Providence, R. I., gave one of the finest band concerts that was ever heard in this place 8. The house was crowded, in spite of the heavy storm, and all were well pleased.

PUTNAM.—Union Opera House: A. H. Wright, manager): Davy Crockett 10; good house.

DELAWARE.

WILMINGTON.—Grand Opera House (W. R. Williamson, manager): The Old Homestead packed the house at each of the three performances 6-8. Boys and Girls appeared 9. The Stowaway 11 attracted a paying house. Nellie McHenry 12 in A Night at the Circus to big business.—Academy (Jule Keybold, manager): A Bunch of Keys drew well 7-9.

FLORIDA.

OCALA.—Opera House: Jean Voorhees in Only a Farmer's Daughter 1; light business.

GEORGIA.

SAVANNAH.—Theatre (T. F. Johnson, manager): Josephine Cameron in Camille, East Lynne, and Forget Me-Not 7, 8; poor business. It takes a very good attraction to play to even fair business here in Lent.

BRUNSWICK.—L'Arioso Opera House (W. T. Glover, manager): Josephine Cameron ably presented Camille 4 to moderate business. Robert Downing 11.

MACON.—Academy of Music (H. Horne, manager): The Old, Old Story 2, 3; small business. The Burglar 7; small attendance.

ILLINOIS.

DECATUR.—Grand Opera House (F. W. Haines, manager): Blue Jeans 1; S. R. O. Clara Morris appeared 5.

CHAMPAIGN.—Walker Opera House (S. L. Nelson, manager): James Sullivan in The Blackthorn 2; small house. The Train Wreckers 4; very small audience.

LEWISTOWN.—Beadle's Opera House (Randall and Griffith, managers): Prisoner for Life 3; very unsatisfactory performance to a small audience.

MOLINE.—Wagner Opera House (R. G. Clendenin, manager): Dan'l Sully in The Millionaire 7; S. R. O. Joshua Simpkins 11; She Couldn't Marry Three 12; Sweeney, Alvido, Gorman and Goetz's Minstrels 18.

ELGIN.—Du Bois Opera House (F. W. Jencks, manager): The Police Patrol 8; large house.

PEORIA.—The Grand (J. S. Flaherty, manager): Blue Jeans (No. 2) 3; good business. Clara Morris appeared 4. J. W. Fremont 8 in 777; light house. Cora Tanner 10; fair house. Milton Nobles 11.

BLOOMINGTON.—New Grand (C. E. Perry, manager): The Train Wreckers to a very light house 3. Stetson's U. T. C. co. drew well matinee and evening of 5. Fantasma 11, 12.

ROCKFORD.—Opera House (C. C. Jones, manager): Gorton's Minstrels gave a performance of mediocre quality to a fair house 3. Maggie Mitchell presented The Little Maverick to a well-pleased house 5. Joseph Murphy in Kerry Gow 8; crowded house.

OTTAWA.—Sherwood's Opera House (C. H. Hodkinson, manager): J. Randall Brown, the mind reader, 6; large business. Emerson Concert co. 8; small but appreciative audience. The Paymaster 12.

INDIANA.

FORT WAYNE.—Opera House (J. H. Simonson, manager): Pauline Hall gave Madame Favart 1 to a large audience. Mattie Vickers in Circus Queen 5 had a big house. Jane 7; very good house.

PERU.—Emerick's Opera House (Frank Emerson, manager): Elsie Leslie in Prince and Pauper 4 highly pleased a large audience. Midnight Alarm 11; City Sports 14; Blackthorn 19.

EVANSVILLE.—Grand (King Cobbs, manager): Fire Patrol 1; fair house. Tangled Up 2; Limited Mail 4; both to top-heavy houses. Clara Morris 7; Jane 9; Field's Minstrels 10.—Apollo (John Albecker, manager): Fat Men's Club 6; usual Sunday night house.

LOGANSPORT.—Opera House (Edwin Stuart, manager): Elsie Leslie in Prince and Pauper 4; fair business; stormy night. Midnight Alarm 7; The Soudan 14.

SEYMOUR.—Opera House (Lynn Faulkoner, manager): Rentfrow's Below Zero 5; house well filled with a delighted audience. A Pair of Kids 14.

WABASH.—Harter's Opera House (Harter Brothers, managers): The Corani, Thrower, and Diekman Opera co. 4-7 to well-pleased audiences.

LAFAYETTE.—Grand Opera House (F. E. D. McGinley, manager): Fat Men's Club to deservedly small business 3. Fire Patrol 4 to a fair audience. The Cadi 8; good house. Danger Signal 11.

MARION.—Sweetser's Opera House (W. A. Livermore, manager): The Burglar was presented 2. The Fire Patrol failed to please a light house. Goodyear, Elitch and Schilling's Minstrels 7 gave an excellent performance to a good house.

RICHMOND.—Phillips' Opera House (I. B. Dobbins, manager): The Limited Mail 2; S. R. O. Goodyear, Schilling and Elitch's Minstrels 5; good business. The Midnight Alarm 7; fair business. Alexander Salvini 8; large and highly pleased audience.

SOUTH BEND.—Oliver Opera House (J. and J. D. Oliver, managers): All the Comforts of Home 3; large audience. The Soudan 11.—Good's Opera House (Mrs. J. V. Farrar, manager): The Fire Patrol 9; packed house.

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): Elsie Leslie in Prince and Pauper 5; large and well-pleased audience. Pete Peterson 8; fair-sized audience. Si Plunkard 16; Below Zero 18.

INDIANAPOLIS.—Grand Opera House (Dickson and Talbott, managers): Dark 7-12. Tim and Tartar 14; Margaret Mather 18, 19.—English's Opera House: De Wolf Hopper Opera co. presented Wang to S. R. O. 7-9. Hallen and Hart 10-12; Ezra Kendall 14-17.—Park Theatre: The Fast Mail played a return engagement 9-12 with same co. as seen at English's early in the season; houses packed to the walls.

IOWA.

OSKALOOSA.—Masonic Opera House (G. N. Beechler, manager): Uncle Josh Spruceby 5; top-heavy house.

DECORAH.—Grand Opera House (C. J. Weiser, manager): P. Alexander Johnstone, mind reader, 4; fair business. Cold Day 10.—Steyer Hall (Mrs. Steyer, manager): Dark.

PORT DODGE.—Pessler's Opera House (G. F. Rankin, manager): Cold Day 3; small house. Lillian Kennedy in She Couldn't Marry Three 7; splendid house, and well-pleased audience.

MUSCATINE.—Turner Opera House (Barney Schmidt, manager): Uncle Hiram to a medium sized house 6. Lillian Kennedy in She Couldn't Marry Three 13.

OTTUMWA.—Grand Opera House (Ed. Goodwin, manager): Lillian Kennedy in She Couldn't Marry Three 7; immense house. Ross Family 4; fair business.—Turner Opera House (S. E. Adler, manager): J. W. Callicotte Comedy co. week ending 4; good business.

DUBUQUE.—The Grand (William T. Rochl, manager): Maggie Mitchell 1; S. R. O. Cora Tanner 2; Two Old Cronies 3; both to large audiences. A Cold Day 5; medium house. Hanlon Brothers' Fantasma 7, 8; The Danger Signal 11; Blue Jeans 14, 15.

COUNCIL BLUFFS.—Dohany's Opera House (John Dohany, manager): Henry Watterson gave a lecture on "Money and Morals" 4 to a crowded house. The Spooner Comedy co. opened a week's engagement in Inez 7; good business.

MARSHALLTOWN.—Odeon Theatre (W. L. Passmore, manager): Nye and Burbank to S. R. O. 1; delighted audience. Avenged to poor business 4. Lillian Kennedy in She Couldn't Marry Three 8.

BOONE.—Phipps' Opera House (L. C. Goodwin, manager): Lillian Kennedy in She Couldn't Marry Three pleased a large audience 5.

SIOUX CITY.—Peavey Grand Opera House (E. L. Webster, manager): Bostonians 3-5; heavy business.

DES MOINES.—Grand Opera House (Wm. Foster, manager): The Bostonians in Robin Hood at advanced prices 4; crowded house. Lillian Kennedy in She Couldn't Marry Three 4; good business. Josh Spruceby 5; Avenged 10; Carleton Opera co. in Inligo 10.—Foster's Opera House (Wm. Foster, manager): Nye and Burbank to good business 4. Dowling and Hasson 7, 8; fair business. Tangled Up 14; Two Sisters 21.—Bijou Theatre (E. A. Cooper, manager): Model Comedy co. in U. T. C. 1-5; good business.

CEDAR RAPIDS.—Greene's Opera House (R. O. Simmons, manager): Cora Tanner 1; good business. Anderson's Two Old Cronies 2; big house.—Item: Manager R. O. Simmons is in Florida on business. Leon H. Lobenstein, the popular treasurer, is taking good care of the business during his absence.

DAVENPORT.—Burtis' Opera House (Charles Kindt, manager): The Bostonians in Robin Hood to very large and fashionable audience 1. A. H. Woodhull in Uncle Hiram 4; small audience. Charles A. Loder in Oh, What a Night to a fair-sized house 7.—Item: Mina Brunnel, of Oh, What a Night received a telegram before the performance announcing the death of her father in Chicago. She left for that city immediately, and her part was assumed by one of the Levey Sisters.

KANSAS.

WICHITA.—Crawford Opera House (L. M. Crawford, manager): Charles A. Gardner in Captain Karl 3; S. R. O. and the most enthusiastic audience of the season. Ariel-Thomas Concert co. 4, medium business, owing to stormy weather.—Item: James Donovan and James Lee, of the Irishman's Love co., have purchased the Lyceum Theatre from Williams and Ellis, and in the future it will be known as the Bijou.

LEAVENWORTH.—Crawford's Grand (E. C. Davis, manager): Charles A. Gardner in Captain Karl to a full house 5. A Pair of Jacks to fair business 6.

ATCHISON.—Price's Opera House (E. L. Martling, manager): Rentfrow's Jolly Pathfinders 4, 5; small houses.

TOPEKA.—Crawford's Opera House (L. M. Crawford, manager): A. F. Pearson's Police Patrol 1, 2; satisfactory business. Charles A. Gardner 4 in his new play, Captain Karl, struck the town with the skies pouring a deluge and the streets hub-deep with mud. In spite of this there was S. R. O. at 7:30.—Library Hall (E. Wilder, manager): Ariel-Thomas Concert and Comedy co. 29; house crowded.—Items: George Decker, basso of the Police Patrol Quartette, was left at Leavenworth, very ill of fever. His absence is much felt. Chester Crawford has gone to Chicago on business. Tom King, well known in this city, has been appointed by Manager L. M. Crawford to the position of treasurer and assistant manager of the new Funke Opera House at Lincoln, Neb., of which P. F. Ogston, formerly of Wichita, is manager.

PARSONS.—Edwards' Opera House (C. M. Johnson, manager): Remenyi, the violinist, drew a large and fashionable audience 7.

EMPORIA.—Whitley Opera House (H. C. Whitley, proprietor): Thomas E. Murray in Our Irish Visitors to S. R. O. 3.

HERINGTON.—Opera House: Blind Boone 3; largest house of the season. Fisk Tennesseeans 12.

HUTCHINSON.—Opera House (W. A. Low, manager): Irish Visitors 3; large audience.

KENTUCKY.

WINCHESTER.—Opera House: Al. G. Field's Minstrels gave the best entertainment ever seen here before a crowded house 3. Little's World 11; Agnes Herndon 16; Our Country Cousin 19; Little Tycoon 23.

LEXINGTON.—Opera House (Charles Scott, manager): Thomas Nelson Page pleased a large audience 2. Al. G. Field's Minstrels gave the best performance of the season to a large house 3. Little Tycoon to a packed house 7.

PARIS.—Grand Opera House (D. C. Parrish, manager): Ezra Kendall in A Pair of Kids 5; small house. Clara Morris appeared 11; Marie Hubert Frohman 21.—Item: Professor Harry Saxton, for many years musical director at the Boston Museum, is now leading the orchestra of the Grand, in this city.

DANVILLE.—Opera House (L. S. Logan, manager): Gibney-Gordon Comedy co. opened a week's engagement with matinee to a fair house.

MARYLAND.

HAGERSTOWN.—Academy of Music (Charles M. Futterer, manager): Evangeline pleased a good house 1. The Redpath Concert co. to a small audience 7. Henry Burlesque co. 18; World Against Her 21.

MAINE.

PORTLAND.—Lothrop's Theatre (George E. Lothrop, manager): Sellers and D'Arcy's co. in Money Mad drew good-sized audiences 4, 5. The non-arrival of scenery seriously interfered with the production. Cynthia's Lovers to small business 7, 8 owing to election excitement and rain. Piece very dull, but good co. Charles Frohman's Comedians presented Wilkinson's Widows to a large and fashionable audience 9.—City Hall (Hale Stockbridge, manager): Evans and Hoey in A Parlor Match packed this house 4 and have heavy advance for 10.—Items: Manager Wilson will put on a vaudeville show week of 14. George E. Lothrop is in Florida. Marie Valchester, of The Tar and Tartar co., was in town 8.

MASSACHUSETTS.

CLINTON.—Gibson's Opera House (G. S. Gibson, manager): Dan McCarthy's True Irish Hearts 2; poor business. W. T. Bryant in Keep it Dark 4; fair business.

NORTHAMPTON.—Academy of Music (William H. Todd, manager): Frank Mayo in Davy Crockett did a big business 5. Support excellent. Amherst Glee Club 6; large and fashionable audience 7.

HOLYOKE.—Opera House: (W. E. Kendall, manager): Pompadour 3; small house. The co. is strong, scenery and costumes elegant, but the play is tedious. Frank Mayo in Davy Crockett 4, and

Turner's Gaiety Girls 9; both to good houses. Duff's co. canceled 3. Fanny Rice's Surprise 10.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Henry E. Dixey appeared 3; Katie Emmett 5; The Waifs of New York to S. R. O. The J. C. Duff Comic Opera co. sang The Queen's Mate 7 to small business. James T. Powers 8; large house.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): Frank Mayo in Davy Crockett drew a large and well-pleased audience 2. Turner's English Burlesque co. 4; good business.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): A Straight Tip 2 amused a large audience. True Irish Hearts 3, and Cynthia's Lovers 4; both to small houses. Charles Fromman's co. in Mr. Wilkinson's Widows 5 gave a fine performance to good house. Shenandoah 7; fair-sized house. Vernona Jarbeau 9; Evans and Hoey 10; The Dazzler 11.——CITY HALL: The Boston Riva's gave the closing entertainment in the Old Residents' Course 7 to a full house.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): The Latest Fad 2; poor house (very stormy). Mr. Wilkinson's Widows 4; fair house. The piece was well received, and the co. good, including Frank Norcross, Essie Tittell, Seymour Hess, Nina Hayward, Neil O'Brien, and Minnie Tittell. Waifs of New York 7; good house. A Straight Tip 9; packed house. It was a testimonial benefit to Mrs. Joseph C. Omey, treasurer of this house, and shows the popularity of this lady among the patrons. Manager Cross occupied a box with a few friends, for which he paid $1.50. The receipts were over $150.

BROCKTON. CITY THEATRE (W. W. Cross, manager): Wilkinson's Widows had a fair house and gave a fine performance 2. The Ensign was handsomely staged and presented by a good co. to large and appreciative audiences 4, 5. Katie Emmett had a fair house 8.——ITEM: Treasurer Arthur A. Lotto was taken ill in this city, and Manager Dingwall was obliged to return to the co. and look after the box receipts.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: The White Slave was admirably presented to a good-sized audience 2. Sadie Martinot as Pompadour was not greeted by an over large audience, but her acting and that of her support was well appreciated 4. Frank Mayo in Davy Crockett pleased a good-sized audience 7. Fanny Rice in A Jolly Surprise 8; good business.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): The County Fair did an immense business week ending 5, packing the house at every performance. A Straight Tip 7 to a good house. Shenandoah 8; fair house. Keep it Dark 10; Mr. Wilkinson's Widows 11. The Ensign 14, 15.——MUSIC HALL (Allen J. Litchfield, manager): Stock co. in St. Slocum week ending 5 to big business. Guilty Without Crime 7-12; good house.

CHELSEA.—ACADEMY OF MUSIC (Field and Blandford, managers): Keep it Dark 2; fair house. The Lillian Durell Opera co. 8 in Mignon for the benefit of the Frost Hospital of this city. A large and fashionable audience attended. George Staley in A Royal Pass 11. Money Mad 16.

CHICOPEE.—OPERA HOUSE (William E. Wheeler, manager): Turner's English Girls 14; Vreeland's Minstrels 19.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Katie Emmett 4; large house. Cynthia's Lovers 5; small house. Wilkinson's Widows 7; fair house.

LYNN. THEATRE (Charles W. Currier, manager) Evans and Hoey in A Parlor Match 7; very large business. Keep it Dark 10; fair house. Mr. Wilkinson's Widows 10. George C. Staley 12 in A Royal Pass.——MUSIC HALL (Thomas and Watson, managers): This well-known amusement resort reopened 7 with Thomas and Watson's own co. in Burr Oaks. A large audience greeted the opening performance.——LYNN MUSEE AND BIJOU THEATRE (C. W. Cook, manager): The boxing contest between "Big Alice" and "Pat McDonald" is the drawing card this week. The stage, as usual, is well supplied.——ITEM: J. F. McKeon, formerly of the Lynn Theatre, is now officiating at Music Hall as treasurer, and Thomas Pach as lithographer.

MICHIGAN.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): All the Comforts of Home booked for 7, failed to appear. Held by the Enemy 11. Barlow Brothers' Minstrels 16; O'Dowd's Neighbors 17; Julia Marlowe 22; Detroit Philharmonic Club 22.

CHARLOTTE.—HOUCK'S THEATRE: Barlow Brothers' Minstrels pleased a large house 5.——THOMAS OPERA HOUSE: Sackett Comedy co. 3-5 to average business.

LANSING.—BAIRD'S OPERA HOUSE (James L. Baird, manager): Paul Kauvar did fairly well notwithstanding very unfavorable weather. His Nibs the Baron gave an excellent performance but drew a light house 3. Barlow Brothers' Minstrels 14; Mlle. Rhea 22.——ITEM: The Misses Grace and Mollie Stacey, of His Nibs the Baron co., were prostrated by la grippe and compelled to remain at Port Huron when the co. came on here 3. Manager Winnett was hopeful that the ladies would be able to join the co. at Grand Rapids this week.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Power of the Press did a big business 2, and gave entire satisfaction. His Nibs the Baron to fair business 5.

SAGINAW.—OPERA HOUSE: Paul Kauvar was given by a capable co. to a large audience. Held by the Enemy 4. Sarah Bernhardt 10; Barlow's Minstrels 12.

DOWAGIAC. OPERA HOUSE (R. Lewis, manager): Bijou Comedy co.'s engagement ending 2 to fair business. Downing's Creoles 11; Florence Bindley in The Pay Train 15.——ITEM: Ground has been broken for the new $60,000 Opera House here.

MARQUETTE.—OPERA HOUSE (W. A. Ross, manager): A Crazy Lot 1, 2; fair business. The Brown Theatre co. opened 7 for a week's engagement to a large house.

BATTLE CREEK. HAMELIN'S OPERA HOUSE (E. R. Smith, manager): His Nibs the Baron 4; fair house. Fisk Jubilee Singers 5; good house; repeated again 7 to a small house. Mattie Vickers in The Circus Queen 8; very fair house.

JACKSON. HIBBARD OPERA HOUSE (Waldron and Todd, managers): Barlow Brothers' Minstrels 4; Mattie Vickers in A Circus Queen 5; both to fair houses.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): The Devil's Auction opened a week's engagement 7 to a large audience. The co. has some clever people in it, first among whom is George H. Adams.——LYCEUM THEATRE (J. F. Conklin, manager): Dark.——BIJOU OPERA HOUSE (Jacob Litt, manager): John L. Sullivan and Duncan B. Harrison presented Honest Hearts and Willing Hands 6-12 to the capacity of the house nightly.——PENCE OPERA HOUSE (Edwin P. Hilton, manager): Zoe Gayton and co. in Mazeppa 13-19.

MANKATO.—GRAND OPERA HOUSE (J. L. Ford, manager): Sid C. France in The James Boys drew a fair sized audience.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): Alabama 7-12; large and cultured audiences. The Power of the Press co. 13-19.——LEIF'S GRAND OPERA HOUSE (Frank L. Bixby, manager): The Two Old Cronies 6-12, opening to S. R. O. The Danger Signal co. 13-19; Milton and Dolly Nobles 20-26.——HILTON'S PLAYHOUSE (Edwin P. Hilton, manager): Nibbe's French Burlesque co. presented The Stanley Club Reception and His Nibs and His Nobs 6-12; good houses. Zoe Gayton in Mazeppa 20-26.

MISSOURI.

MEXICO. FERRIS GRAND (G. L. Ferris, manager): Paris Gaiety Girls 12; fair house. Whitney Mockridge, return date, 13; small audience. A Pair of Jacks 7; well pleased audience.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): The Fire Patrol 3-5; fair business. Tangled Up 14.

JOPLIN.—CLUB THEATRE (G. West Byron, manager): Charles Gardner 1; big business. Runaway Wife 3, 4; fair business. Little Trixie 10; Little Nugget 12; James O'Neal 21; Field's Minstrels 23.——HAVEN'S OPERA HOUSE (H. H. Haven, manager): Remenyi 5; large house. Whitney Mockridge Concert co. 23; County Fair 23.

HANNIBAL.—PARK OPERA HOUSE (Watson and Pine, managers): The Two Sisters to a fair-sized audience 4.

MACON.—JOBSON OPERA HOUSE (Thomas Jobson, manager): The Danger Signal 8; large and well-pleased audience, despite a strong counter attraction.

SPRINGFIELD.—GRAND OPERA HOUSE (F. S. Heffernan, manager): Paragon Theatre co. 11, 12.——BALDWIN THEATRE (W. H. Keyser, manager): Lillie Davis' Fifth Avenue co. played a successful engagement week ending 5, with the exception of 3, when the Remenyi Concert co. drew to the capacity of the house. Little Trixie 9.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE: Gorman's Minstrels to a large and delighted audience 7. Lillian Lewis 28.

JACKSON.—ROBINSON'S OPERA HOUSE (Drevlas and Evans, managers): Gorman's Minstrels 4; full house. Robert Downing 8; good advance sale.

MONTANA.

HELENA. MING'S OPERA HOUSE (J. C. Remington, manager): Carl King, mind reader, 4, 5; poor business.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE: Felix Vincent co. week ending 5. Gus Williams 9.

KEARNEY. OPERA HOUSE (J. J. Osborn, manager): James O'Neill in Monte Cristo 7; good business.

OMAHA.—BOYD'S THEATRE (T. F. Boyd, manager: The attendance at Fantasma kept up remarkably well to the close of the week's engagement ending 5. Effie Ellsler, supported by C. W. Couldock and Frank Weston, in Hazel Kirke to only fair business owing to a strong counter-attraction. The performance is a remarkably finished one, and deserved better patronage. Bostonians 9-12; Cora Tanner 13-19; Two Sisters 17-19.——FARNAM STREET THEATRE: W. T. Carleton Opera co. opened a week's engagement 6 in Indigo to a large and appreciative house.——ITEM: On Sunday evening, 6, a fire seriously damaged the Dime Museum, Eleventh and Farnam Streets. As Mr. Lawler had made arrangements to move to the Grand Opera House, the interruption will be only temporary, as he expects to be able to open at the Grand 14. The contents of the Museum were insured for $5,000.

NEVADA.

CARSON CITY.—OPERA HOUSE: The New Orleans Uncle Tom's Cabin co. 2, with bloodhounds, specialties, etc., were attended by a fair house. Grismer-Davies co. 15.

NEW HAMPSHIRE.

NASHUA. THEATRE (A. H. Davis, manager): Cynthia's Lovers 2; poor house. Shenandoah 9.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): Cynthia's Lovers fairly pleased 3. The County Fair tested the capacity of the house 9.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): A large house saw James T. Powers in A Straight Tip 4. Mr. Wilkinson's Widows was well presented to good business 5.

NEW JERSEY.

ORANGE.—MUSIC HALL: George P. Kingsley, manager): Tuxedo 5; good house. Our Boys and Girls 8; poor house.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Tuxedo, a return engagement, 4; good business. Bewitched 7; light house. Fanny Rice 10.

BRIDGETON. MOORE'S OPERA HOUSE (Moore and Son, managers): Bunch of Keys 3; large and well-pleased audience. ITEM: W. J. Moore, of Moore and Son, is to-day receiving the congratulations of his friends upon his re-election on Tuesday to the office of Freeholder of the First Ward.

ATLANTIC CITY.—GRAND OPERA HOUSE (C. R. Myers, manager): Bunch of Keys 7; big house. Nellie McHenry 11; Bewitched 15, 16.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Kate Castleton and her excellent co. presented The Dazzler to the full capacity of the house. Boys and Girls 8. The Old Homestead packed the house 9.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (J. M. Cronly, manager): Primrose and West's Minstrels 9; very large house.

CHARLOTTE.—GRAY'S OPERA HOUSE: Ray L. Royce and his excellent co. in Tom's Vacation to good business 4.

NEW YORK.

HARLEM.—HARLEM OPERA HOUSE: Miss Helvett to well-filled houses week ending 12. The piece was excellently presented, and though smacking somewhat strongly of farce, proved a very pleasing entertainment. Rose Coghlan 14-19.——COLUMBUS THEATRE: 3 Bells played to excellent business week ending 12. John F. Byrne, Percy Kingsley and Ada Dare did capital work in their respective roles. The Still Alarm 14-19.

ALBANY.—LELAND OPERA HOUSE: Kajanka was the opening attraction at this house 7-12, making a stay of three nights and matinee. Apart from the specialties introduced the production was decidedly "rock-y," and only a fair business was done. Lydia Thompson and her comedy organization were here 11, 12, opening to a fair house. The plays presented were A Bad Penny, Uncle Dan, and Bric-a-Brac Shop. Miss Thompson quite surprised her auditors, particularly in Uncle Dan, in which she revealed genuine comedy gifts of a high order. She was quite enthusiastically received.——THE ALBANY: Helen Blythe and her Wide, Wide World made a very favorable impression during the early half of last week. Little Lord Fauntleroy finished the remainder of the week, having a very fair audience for the opening. It was fairly presented. An extra matinee was given Friday.——THE GAIETY: Lester and Williams in Me and Jack filled a profitable week 7-12, giving a bright entertainment.

SYRACUSE. H. R. JACOBS' OPERA HOUSE: Kajanka drew big houses 3-5. The Howard Athenæum co. appeared 7-9. George W. Monroe 10-12; Fast Mail 14-16.——WIETING OPERA HOUSE (Wagner and Reis, managers): Lovers of the legitimate were disappointed 3-5 by the illness of Julia Marlowe, who was billed for those evenings, this being the second time she has been taken ill here. Miss Marlowe is still here, at the Vanderbilt House, but is convalescent. Men and Women drew fairly 7-9. The Boomer 11-12; Cleveland's Minstrels 14; Jane 17-19.

ROCHESTER. LYCEUM THEATRE (A. B. Woolf, manager): Nat C. Goodwin attracted large and well-pleased audiences 7-9. Men and Women 10-12; large houses. Jane next.——COOK OPERA HOUSE (H. R. Jacobs, manager): The Fast Mail week ending 12 to good business. Helen Blythe and The Nabobs week of 14-19.——ACADEMY (H. R. Jacobs, manager): Muggs' Landing week closing 12; good business. P. F. Baker 14-19.——MUSEE THEATRE (M. S. Robinson, manager): Business excellent week ending 12. Continuation of vaudeville in the theatre, and new attractions in curio hall week of 14-19.——ITEM: C. H. Henshaw, who has represented H. R. Jacobs, at the Cook Opera House, has been succeeded by J. D. Burns, late of Paterson, N. J. Mr. Henshaw will return to Cleveland and assume charge of Mr. Jacobs' new theatre in that city.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): Turner's English Gaiety Girls 4; good house. Pettie Bernard-Chase in Uncle's Darling 9; large house.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Charles T. Ellis in Casper the Yodler 5; capacity of the house. Kittie Rhoades opened a week's engagement 7 to a very large audience. Hettie Bernard-Chase 11; Kate Claxton in Two Orphans 12.——ASSOCIATION HALL: The Boston Banjo, Mandolin and Guitar Club gave the most delightful concert of the season 9; very large audience.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): O'Flynn in Mexico 4; satisfactory business. Sol Smith Russell 8; large and fashionable audience. Hoss and Hoss 18; The Gossoon, for Manager Sweet's benefit, 22.——ITEMS: Alfred Kelcy and Lillie Larose, of the O'Flynn in Mexico co., were married at Catskill 3.——THE MIRROR is on sale at the following news-stands: Joseph H. Zahn, 124 Main Street; William C. Clauss, 126 Main Street; F. Herman, 27 Academy Street.

AUBURN.—BURTIS OPERA HOUSE (G. S. Newton, manager): Kajanka 2; good business. Little Lord Fauntleroy 4; good house.——GENESEE OPERA HOUSE (E. R. Richardson, manager): May Davenport's Gaiety troupe gave a poor performance to a good house 5.

OLEAN.—OPERA HOUSE (C. L. Purrington, manager): A Social Session 8; fair house. Daniel McCarthy in Cruisheen Lawn 9; large house. Lost in New York 15.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): James Reilly in The Broom-Maker 4; good business. Henry Burlesque co. 8; fair business.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): P. F. Baker in The Emigrant 8; small audience. Duff Opera co. 22.

MIDDLETOWN.—CASINO THEATRE (Horace W. Corey, manager): James Reilly presented The Broom-Maker 5 to a large and well-pleased house. The Henry Burlesque co., with William Muldoon and Ernest Roeber 7 to S. R. O. W. T. Heflin's Ten Nights in a Bar-Room to a small audience 8.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Vernona Jarbeau in Starlight to large business 4-5. Lydia Thompson in a round of comedy to light houses 7-9.——RAND'S OPERA HOUSE (Gardner Rand, manager): Monroe's Celebrities in Aunt Bridget's Baby to large audiences 7-9.——GAIETY THEATRE (James Hearne, manager): Irwin Brothers' Specialty co. week of 7; good business.

BATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, manager): O'Flynn in Mexico played a return date; to S. R. O. It is the first time since the house was opened that people had to be turned away. The Boomers 8; light business, owing to storm. Bunch of Keys 15; Frank Mayo 26.——ITEM: Mabel Blair joined The Boomers here.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): Decker Brothers' Minstrels 4 drew well and pleased fairly. Stevenson's Dramatic co. opened week of 7 to good business. Fast Mail 17. Duff Opera co. 23.

LYONS. MEMORIAL HALL (W. J. Hines, manager): The Clemencean Case (Sybil Johnstone) 8; fair business.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): A Social Session 11; The Roulette Club 12; Pat Rooney 14; Nabobs 16; Prince and Pauper 18.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): A Social Session 3; small audience. Men and Women 4; good-sized audience. Ship Ahoy 5; fair-sized audience. Mora 7-12 to large and well-pleased audience. Henry Burlesque co. 14; Charity Ball 19.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Decker Brothers' Minstrels, with a co. hardly to be classed with the average, 7, to S. R. O.

OWEGO.—WILSON OPERA HOUSE: Mora week ending 5 to good business. The Ship Ahoy co. sang to a large and well-pleased audience 8.

BINGHAMTON.—OPERA HOUSE (J. P. E. Clark, manager): Ship Ahoy 4; good business. Men and Women 5; large and well-pleased audience. Kajanka, which was booked for 8, canceled. Boomer 11; small house.

UTICA.—OPERA HOUSE (Horace E. Day, manager): Hoss and Hoss was presented 7. Nat Goodwin presented A Gold Mine 10 before a large and well-pleased audience.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): A Social Session 4; good business. Ship Ahoy 7; large house. Kate Claxton in a revival of Two Orphans to a packed house.——ITEM: The ushers have booked Alexander Salvini to appear in Don Cæsar de Bazan for their benefit, to be held April 27.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Charles Gottschalk, manager): The Fierce-Albright Theatre co. week ending 5 to good business at cheap prices.

OHIO.

POMEROY.—OPERA HOUSE (Edward L. Keiser, manager): Alvin Joslin 8; good house. Little's World 12; Ray L. Royce 19.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. B. Boyle, manager): The Private Secretary, with a strong cast, played to a small but well-pleased audience 2. MacLean and Prescott 16; Bottom of the Sea 18, Donnelly and Girard 22.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): The Elks benefit 5, with The Nabobs as the attraction, was not a pecuniary success. The guarantee to the co. was a large one, and the attendance was not as large as the co. deserved.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Walker Whiteside 3 in Hamlet and Richelieu; small attendance. U and I (Lederer's) 7; large house.

ZANESVILLE.—SCHULTZ' OPERA HOUSE (R. D. Schultz, manager): The Limited Mail 2 to probably the largest audience ever in the house. The audience numbered 1,579 people, representing $784.50. Fully 600 people were turned away. Joseph Haworth's excellent co. in St. Mare the Soldier of Fortune, 5 to small business. Owing to the illness of Mr. Haworth, he did not appear in his usual part, which was ably taken by a promising young actor, Horace Mitchell.

WARREN.—NEW WARREN OPERA HOUSE (Elliott and Geiger, managers): Cleveland's Minstrels 7; S. R. O.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Arlington's Minstrels 4; small house. Dan McGinty's Troubles 7; top-heavy house.

MARION.—MUSIC HALL (James B. Sargent, manager): J. C. Lewis in Si Plunkard 5; light business.

DENNISON.—KIPP'S OPERA HOUSE (P. E. Carr, manager): Walker Whiteside in Hamlet 9; large and fashionable audience; general satisfaction.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Gray and Stephens 3-5; good business. Walker Whiteside's co. 7, 8, canceled.

URBANA.—THE MARKET STREET THEATRE (C. O. Taylor, manager): Tim Cronin's U and I co. 1; good house. Goodyear, Elitch and Schilling's Minstrels 5; fair house.

FREMONT.—OPERA HOUSE (E. H. Russell, manager): Marie Hubert-Frohman in The Witch to a fair house 2. Paul Kauvar 7, large audience at advanced prices.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Otto H. Ilg, manager): Mme. Janauschek in The Harvest Moon 2 to a well-pleased audience. McGinty's Troubles were fully explained to a large audience. The Private Secretary pleased a fair-sized audience 7. Ole Olson 11.

CIRCLEVILLE. GRAND OPERA HOUSE (Edmiston and Kinneman, managers): Alvin Joslin 2; fair business. Our Country Cousin 4; small house. The Witch 11.

NEWARK.—MUSIC HALL (Edmiston and Kinneman, managers): A Breezy Time to good business 1. One of the best comedy attractions of the season. U and I to fair business 5. Ole Olson 9. The Cadi 11; Marie Hubert-Frohman 12.

TOLEDO.—WHEELER OPERA HOUSE: Paul Kauvar to slim houses 4, 5. Elsie Leslie in The Prince and Pauper to fair business 7, 8. Sarah Bernhardt to S. R. O. 11 at $2 a seat. La Tosca was the bill.——PEOPLE'S: Gus Hill's World of Novelties opened to a packed house 7. A good specialty co.——ITEMS: George Stevens, of *The Bee*, is writing a three-act comedy entitled B'Gosh and Son. It is to be produced for the first time at the Press Club benefit.—Fields and Hanson, of Gus Hill's co., start out next season with their own co. They have already engaged Agnes Charrot, Jules Keller, Madge Heath, Al. Reeves, Collins and Welsh, Mitchell and Loraine, Lang and Sharp, and Baron and Forest.

MIDDLETOWN.—SORG'S OPERA HOUSE (J. C. Brereton, manager): Kidnapped 4; fair business.

CANTON.—THE GRAND (M. C. Barber, manager), Mme. Janauschek in The Harvest Moon pleased a good house 5. Kernell's Vaudevilles 8; slim business. The Soudan 8; S. R. O.

COLUMBUS.—GRAND OPERA HOUSE (James Go. and H. W. Miller, managers): Frederick Paulding closed 5 after a successful week in The Struggle of Life. The Miller Opera co. in Ship Ahoy opened 6 to a crowded house. Alexander Salvini in Don Cæsar de Bazan and Three Guardsmen closed the week 10-12. Lewis Morrison in Faust 13-20.——PARK THEATRE (Albert G. Owens and Charles A. Lyman, managers): The Two Johns closed a fair week's business 5. George W. Lederer's Comic players in U and I to S. R. O. The May Russell Merry-Makers in The Princess' Reception and Jack's Ante to fair business 7-9. Kirk Anderson as Pete Petersen the Swede 10-12. Wilbur Opera co. in repertoire 13-20.——ITEMS: George Backus, of the Pitou Stock co., was at home, last week, called here by the serious illness of his mother.—W. M. Wilkinson is here in advance of Salvini.

PORTSMOUTH.—GRAND OPERA HOUSE (R. S. Grimes, manager): Sam M. Young's Melville Sisters opened 7 to S. R. O. for a week. Mr. Young pirates no plays.

PENNSYLVANIA.

EASTON.—OPERA HOUSE: William Barry in McKenna's Flirtation to a medium house 7. Boys and Girls 9.

BUTLER.—ARMORY OPERA HOUSE (F. M. Keene, manager): Frank I. Frayne in The Boy Ranger 8; good house.

LANSFORD.—OPERA HOUSE (T. W. Maloy, manager): Daniel Boone 5; satisfactory performance to a good house both afternoon and evening. Boy Tramp 12.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): McLean-Prescott presented Spartacus, in a highly satisfactory manner, to a large audience 4.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne, manager): Wills' Two Old Cronies 5; light house. Boy Tramp 7; fair-sized audience.

POTTSTOWN.—OPERA HOUSE (C. F. Strohl, manager): Henry Burlesque co. 5; good business and well-pleased audience.

WILLIAMSPORT.—ACADEMY OF MUSIC (W. G. Elliott, manager): George A. Baker Opera co. 14-19.

WILKESBARRE.—MUSIC HALL (M. H. Burgunder, manager): Men and Women pleased a large and fashionable audience 2. The Gossoon drew sparingly 5. George A. Baker's comic Opera co. opened a week's engagement 7 presenting the Beggar Student to a full house.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): The Cruisheen Lawn 8; medium house. Social Session 9; good house.

KITTANNING.—GRAND OPERA HOUSE (Brown and Neubert, managers): Pat Rooney in Lord Rooney to fair business 4. Frank I. Frayne in Boy Ranger to small business 7.

NORRISTOWN.—GRAND OPERA HOUSE (John B. Murphy, manager): Waite's Comedy co. 7-12 at cheap prices.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Pat Rooney gave a clever performance to a good house. E. P. Baird, the caricaturist, gave a pleasing "chalk talk" 7. The Ferguson and Mack co. presented McCarthy's Mishaps to a well filled house 8.

ASHLAND.—OPERA HOUSE (Theodore F. Barron, manager): Prof. D. M. Bristol and his school of performing horses 7, 8 to the largest and best pleased audience of the season.

BRADDOCK.—OPERA HOUSE (P. J. Brennan, manager): Little Lord Mackleroy 5; good business. Duncan Clark's co. 7; full house.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Prof. D. M. Bristol's Equescurriculum to large attendance 4,5.

LEBANON.—FISHER'S OPERA HOUSE (George H. Spang, manager): Carroll Johnson in The Gossoon; fair house. Waite's Comedy co. 7-12; crowded houses nightly.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Lottie Williams presented New York Day by Day 5 to a large and much dissatisfied audience. Ferguson and Mack in McCarthy's Mishaps 9 to a large and well-pleased audience. Clara Morris 25; Julia Marlowe 26; Blue Jeans 27.——ITEM: George Smith, in advance of Mabel Heath, was here 9 and spent a few hours with his many friends.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Harrisburg Band Concert 1; excellent business. Bunch of Keys 5; good business. Nellie McHenry in A Night at the Circus 7; very large business. McKenna's Flirtation 10; usual good business. McCarthy's Mishaps 12; The Queen's Mate 14.

ERIE.—PARK OPERA HOUSE (John L. Kerr, manager): The Jane co 2; very large audience. Dan McCarthy in Cruisheen Lawn 7; good business.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Carroll Johnson in The Irish Gossoon 4, good house. Walter Lawrence as Fabio Romani gave a first-class performance 7. William Barry in McKenna's Flirtation gave a good performance 9.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Annie Mitchell 7-12; good business. Clara Morris 26.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): Dockstader's Minstrels 8; big business. Francesca Redding co. 14-20.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): The Cruisheen Lawn 8; medium house. Social Session 9; good house.

LANCASTER.—FULTON OPERA HOUSE (B. Vecker, manager): Nellie McHenry 8, in A Night at the Circus, delighted a crowded house. Dockstader's Minstrels to large business 10. The Duff Opera co. 12; Two Old Cronies 14; Charity Ball 16.——ITEM: Business is excellent here.

RHODE ISLAND.

PROVIDENCE. OPERA HOUSE (Robert Morrow, manager): Duff Opera co. in The Queen's Mate and Paola week ending 5; good houses. Shenandoah 7-12; Mr. Wilkinson's Widows next.——GAIETY OPERA HOUSE (E. R. Pyram, manager): The Stowaway week ending 5 drew excellent houses. Hands Across the Sea 7-12; Little Puck next.——WESTMINSTER THEATRE (George H. Batcheller, manager): The Devil's Mine week ending 5; good houses. Lester's Big Show 7-12; Peck's Bad Boy next.——LOTHROP'S MUSEUM (G. E. Lothrop, manager): Stock co. headed by Kate Glassford and J. Francis Kirke, presented the sensational drama On Hand to good houses. Harbor Lights 7-12. Mankind next.——MUSIC HALL (J. A. Snibley, manager): Promenade Concert 7 by the Naval Battalion Band of Boston.——ITEMS: Oliver Martell, in advance of Atkinson's Peck's Bad Boy, has been doing good work here this week. George E. Lothrop, of Lothrop's Amusement Enterprises, left 9 for a pleasure trip through the South. A. H. Dexter, formerly manager of the Westminster Theatre, now treasurer of Bowdoin Square Theatre, Boston, spent 6 in this city. Mr. Chandler, until recently connected with the Westminster Theatre, will start out with Forepaugh's Circus about 15, as lithographer.—Frank A. Slocum, business manager of Wilkinson's Widows, was here 8, 9.—Josie Hall, who made many friends while here last season with Later On, is renewing old acquaintances here this week. Miss Hall is a member of the Shenandoah co.—Annie Hart's Mastodon Female Minstrels will take to the road next season under the management of Billy Lester.—Frank Lodge, the new treasurer of Keith's Gaiety Opera House, is becoming very popular here, and is the right man in the right place.

NEWPORT. OPERA HOUSE (Henry Bull, manager): The Latest Fad 2; light business. Peck's Bad Boy 11; W. A. Whitecar in The Vendetta 14.

SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC (Charles W. Keogh, manager): Skipped by the Light of the Moon 3; full house, in compliment to

Tom Martin, a Charleston boy, who plays the leading part. As Felix Crackle, Martin made a great hit, comparing favorably with the best eccentric comedians seen in Charleston. Hall's Old Guard Band in concert 5; small audience. The band is making a tour of the South, in company with the Veteran Firemen of New York, and gave a very profitable performance. Mrs. Longshore Potts, M. D., commencing 7, series of lectures on professional topics. Primrose and West's Minstrels 9; Hole in the Ground 14.——GRAND OPERA HOUSE (L. Arthur O'Neill, manager): Deshon Opera co., now in the second week of its engagement, still proves a drawing card. Boccaccio will be repeated 10 at a complimentary benefit tendered by Manager O'Neill to the patrons of the house. The Burglar 11, with Helen Ottolengui, a native of Charleston, in the leading female role.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): The Pulse of New York, matinee and evening 2, to fair business. Ovide Musin Concert co. pleased a good sized audience 8. Skipped by the Light of the Moon 10.——ITEM: Charles Dunn, of this city, formerly with the McCollin Opera co., also treasurer of the Mobile Theatre, last season, died at his home here 7 of hemmorrhage of the lungs. Mr. Dunn was a popular young man, and had many friends in Knoxville, who will mourn his untimely death.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): The Ovide Musin Concert co. delighted a fair-sized and cultured audience 5. House occupied 6-9 by local attractions.——THE BIJOU (Brown, Osgood and Reilly, managers): The Fat Men's Club drew crowded houses and well-pleased audiences week ending 12.

BRISTOL.—HARMELING OPERA HOUSE (Charles Harmeling, manager): Ovide Musin Concert co. 7; large and enthusiastic audience.

CLARKSVILLE.—ELDER'S OPERA HOUSE (Jas. T. Wond, manager): Robert Downing 2; big business.

TEXAS.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): Griswold's Uncle Tom's Cabin 2; top-heavy house. After a long absence Roland Reed made his appearance here 4 and delighted an immense audience in Lend Me Your Wife. Morris' Dog Show 5 to profitable returns. Robert Mantell and County Fair next.

EL PASO.—MYER'S OPERA HOUSE (Charles Merrick, manager): Roland Reed in Lend Me Your Wife 3 to S. R. O. Spider and Fly 4, 5; very satisfactory and enjoyable performances. Ole Olson 7.

AUSTIN.—MILLETT'S OPERA HOUSE: Ole Olson to a very good house 4. The Carleton Opera co., booked for 2, did not appear.

SHERMAN.—OPERA HOUSE (Kohler and Tyree, managers): Clay Clement gave two performances 3, with Hamlet at matinee and The Bells at night. Good house at matinee, but slim house evening.

HOUSTON.—SWEENY AND COOMBS' OPERA HOUSE (Ed Bergman, manager): Uncle Tom's Cabin 4; very poor business. Roland Reed 5; large and appreciative audience.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Mullaly, manager): Roland Reed in Lend Me Your Wife 3 to one of the largest and most fashionable audiences of the season at advanced prices. Ole Olson 4, 5 to fair business.

DALLAS.—OPERA HOUSE (George Anzey, manager): The County Fair 4, 5; large houses. The City Directory 14; Ovide Musin 20.

VIRGINIA.

ROANOKE.—OPERA HOUSE: Lewis Morrison in Faust 5; S. R. O. Pulse of New York 7; good business.

RICHMOND.—NEW RICHMOND THEATRE (Branch and Leath, managers): The Little Tycoon Opera co. gave two performances 4 to very large and fashionable audiences. Hall's Old Guard Band, of New York city, gave a concert to a very small house 7. Primrose and West's Minstrels attracted a full house 8. The Pulse of New York next.

LYNCHBURG.—OPERA HOUSE (J. E. Tennyson, manager): Lewis Morrison's Faust to a big house 3. Ray L. Royce in Tom's Vacation 7; light business. Gracie Emmett in Pulse of New York to a top-heavy house 9.

WASHINGTON.

TACOMA.—THEATRE (S. C. Heilig, manager): Elma Gale 1, 2 to fair business.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Ole Olson 8; very fair house.——GRAND OPERA HOUSE (O. C. Gentner, manager): U and I 8, 9; splendid business.

PARKERSBURG. ACADEMY OF MUSIC (E. B. Cady, manager): Lewis Morrison in Faust 9, small but appreciative audience.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): Blue Jeans 5; one of the largest and best-pleased audiences of the season. Performance fine. Scenic and mechanical effects very realistic. Pay Train 20; Joseph Murphy 21.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): John T. Kelly in U and I 4; full house; general satisfaction. Gorton's Minstrels 15.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Maggie Mitchell in The Little Maverick (as lively as when our grand-parents first saw her) to the usual good house 3. Herrmann's U and I, with the clever John T. Kelly and Dutch Daly, amused a fairly good-sized audience 5.

CHIPPEWA FALLS.—OPERA HOUSE (W. H. Stoddard, manager): John T. Kelly in U and I 2; packed house; every one well pleased. Rusco and Swift's Uncle Tom's Cabin co. 10; Gilmore's Devil's Auction 15.

EAU CLAIRE.—GRAND OPERA HOUSE (Karl Stussy, manager): Kelly's U and I 2; large and appreciative audience. Two Old Cronies 5; fair business.

LA CROSSE.—THEATRE (James Strasilipka, manager): Maggie Mitchell 2; good house. Two Old Cronies 4; large house. Uncle Tom's Cabin 7; good house. Milton Nobles 18.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Gorton's Minstrels 4; fair house.

MILWAUKEE.—DAVIDSON: Blue Jeans opened 6 to a large and appreciative audience. Alabama next.——ACADEMY: Sarah Bernhardt 8, 9.——BIJOU: U and I amused good-sized audiences 6-12. John T. Kelly being ill, the part of Iunes was acceptably taken by Harry Kelly.——STANDARD: The Train-Wreckers 6-8; fair business.——PEOPLE'S: City Sports Burlesque co. 7; satisfactory specialty performance to fair houses.

CANADA.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): Master and Man to excellent business 7-12. Sam Devere's Vaudevilles 14-19; Fast Mail 24-26.——LYCEUM THEATRE (W. W. Moore, manager): Soap Bubble 7-12; good business.

WINNIPEG.—PRINCESS OPERA HOUSE (W. H. Seach, manager): Max O'Rell lectured to full houses 4, 5.

HALIFAX.—ACADEMY OF MUSIC: School was given by several officers of the English army stationed here and local amateurs 4 to a $525 house. The proceeds were devoted towards paying for the new drop-curtain and scenery for this house. Not a vestige of the old "stock" remains, and there is now a complete set of new scenery. The work was done by a native, Mr. William Gill, who has been employed by the Boston Museum and Tremont Theatre for many years. Mr. Gill left for Boston.——ITEMS: Josie Mills' co. returned 5 from St. John, N. F. They report good business. They will make a tour of the provinces.—Price Webber's Boston Comedy co. will open at the Lyceum 21.—Hettie Bernard-Chase in Uncle's Darling is booked for the Academy 4.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): House dark since 1 and will continue so until Camille Townsend appears 14-17 at popular prices. Mattie Vickers 18.

TORONTO.—GRAND OPERA HOUSE (G. B. Shepard, manager): Kate Claxton in The Two Orphans 1, 2, to fair business. The Kendals in repertoire filled in the remainder of the week. They drew large and fashionable audiences, but their supporting co. was not what was expected.——ACADEMY OF MUSIC (Frank Kirchmer, manager): O'Dowd's Neighbors played a week ending 5; good business.——TORONTO OPERA HOUSE (Joseph Frank, local manager): East Lynne was presented by the Eva Mountford co. week ending 5; business satisfactory.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post office. Circulars and newspapers excluded from this list.

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Arnold, Vic. Mrs.	Findlay, John D.	Madlern, Mary
Barnum, Geo W Mrs	Fetter, Selena	Oakley, Miss
Bell, L Miss	Ferris, Miss	O'Connor, Jas Owen
Brenzell, Viola	Gilmore, J R	Piper, Marie
Eg bert, Mae	Gallatin, Alberta	Pearr, W H
Bonan, Maud	Garth, Elizabeth	Plympton, E
Burton, L T	Goodwin, E F	Roman, Add, Jr
Beers, Newton	Gaston, George	Rogers, Rene
Booth, Sidney	Hale, Walter S.	Roberts, Frank
Bloomgood, L.	Hanlon, Toma	Rooney, John F.
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Campbell, J W	Kent, Charles	Stahl, Richard
Charles, W Miss	Kimball, Grace	Spear, J.
Dantes, Miss	Keene, Estelle	Stallman, Love
Duff, J.	Kelly, Wr	Sanford, Nellie
Dudley, Irene	Le Breton, Marie	Timmerman, Mary
Daurray, Wm	Mgr Watson Sisters	Vandenhoff, Henry
Daly, Jim	Macauley, Rachel	Valentine, F C
Dolman, G	Malcolm, Florine	Watcham, Harry E.
Emmet, Mary	Mortimore, Estelle	Winthrop, Esther
Elton, Earnest	Morgan, Helen	Winston, Jeannie
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GLEANINGS.

PHIL. H. IRVING is no longer in advance of Agnes Herndon.

THE Digby Bell Opera company—formerly The Tar and Tartar—says S. Goodfriend, played a return engagement at the Broad Street Theatre, Philadelphia, to a business as large as that of the original engagement, and bordering on $10,000.

LEWIS MORRISON will be seen as Mephisto at the Columbus Theatre, in this city, April 28. Benjamin Baker reports a large business for Mr. Morrison.

THE friends of John A. Hunter, for years business manager for the Gray and Stephens company, who has been stricken with total blindness, will join in a benefit for him at Miner's Newark Theatre on the evening of March 28.

THE VENDETTA, according to E. W. Varney, Jr., is drew large houses at the Empire Theatre, Philadelphia. Its notable scene represents a collision of ocean steamships. Mr. Whitecar, it is said, has made a hit as Octavio Romarri, and the whole company has won favor.

MCKEE RANKIN is at it again, and as of yore, it is in The Danites. He is at the 'Frisco Alcazar, and is said to be playing to good business.

S. H. COHEN reports that Birds of a Feather closed its season in Rochester on March 5. After Easter a short supplementary season will be undertaken.

WESSELLS AND SAMM, managers of the People's Theatre, Denver, telegraphed under date of March 1, that Father and Daughter, a drama by George Wessells, was produced at that theatre Feb. 29 and popularly endorsed.

LAURA SEDGWICK COLLINS, responsive to requests, will give entertainments at the Berkely Lyceum on the evenings of March 18, 22, and 31. The programmes will be diversified to suit her versatility, and she will have notable musical assistance.

EVA BUTLER will made her debut in vaudeville on the occasion of Harry Sanderson's benefit at Tony Pastor's, Thursday. She is the youngest daughter of the late Robert W. Butler, manager of 444 Broadway during the war days.

GEORGE JACKSON, business manager for Gray and Stephens, who has been ill in Cincinnati, Ohio, for several weeks, will return to New York upon recovery.

JOSEPH A. JESSEL reports that Agnes Herndon has been doing a large business South, and having been out thirty week, will rest for a week. She will be at Heuck's in Cincinnati the week of March 20, and will play in New York, Philadelphia and the Eastern States before closing.

BUFFY KING HALL, a romantic opera in two acts by H. I. Stewart and Dan O'Connell, has been produced in San Francisco. While the opera was staged by Frederick Urban in a masterful way the performers were all amateurs. The orchestration by Mr. Stewart borders closely on grand opera. In the overture the music is somewhat reminiscent of the best masters. Dan O'Connell, the librettist, is one of the brightest members of the Bohemian Club. He has given to the stage some beautiful lines and poetic thoughts. The opera has taken the city by storm. So writes J. D. Maxwell, our San Francisco correspondent.

THE Coliseum Theatre, one of the best vaudeville houses in Portland, O., was burned to the ground on the morning of Feb. 23. The estimated loss is $15,000. Schwartz Brothers, the managers, carried no insurance. The fire originated in a defective stove-pipe flue that had been condemned. All of the theatrical folk connected with the house lost their trunks and wardrobes. The theatre will be rebuilt as soon as possible.

JOSEPH JEFFERSON is playing in the far West to splendid business.

ABBOTT AND TEAL have put in rehearsal by the Nobe company on tour, Alexander Bisson's Joys of Paternity. The comedy will be produced in this city in the Spring.

JOHN T. SULLIVAN is to be seen about town, taking advantage of a few weeks, during which Miss Coghlan plays in this vicinity, to transact business here for the company.

THE receipts a fortnight ago in Paris for Alexander Bisson's latest comedy success, La Famille Pont-Biquet, were $11,000 on the week.

THE MS. of a new melodrama by Benjamin Landeck, author of My Jack, written in collaboration with Arthur Shirley, has been received in this country. It is called By Flood and Fire. It is to be produced in England. Another MS. of a melodrama, with a still more alliterative and lurid title, namely By Lightning's Flash, has come to us from London town.

ANSON S. TEMPLE, manager of the Schiller Opera House, Chicago, is in New York. The Schiller is a new theatre, and Mr. Temple has arranged to have Al. Hayman fill most of its time. Following the first German performance, Gloriana will be presented. Mr. Frohman's arrangements with Mr. Temple also cover a long season of stock comedy at that house during the greater part of the Exposition months.

AN amateur dramatic performance will be given at the Berkeley Lyceum on the evenings of Wednesday and Thursday of this week in aid of the Avenue C Working Boys' Club. The object of this excellent institution is to teach carpentering and printing to boys that are desirous to learn these trades. The performance at the Berkeley will consist of London Assurance, in which Evert Jansen Wendell will appear as Dazzle, John Frederick Cook as Charles Courtley, John H. Bird as Sir Harcourt, Robert Lee Morrell as Dolly Spanker, Frederic Edgar Camp as Meddle, G. Gordon Cleather as Max, Henry Goode as Cool, Elita Proctor Otis as Lady Gay, and Mrs. Henderson as Grace. The price of admission is $1.50.

BLANCH OSWALD is receiving praise for her performance of Grace Manning in Money Mad.

AT the opening of the new Columbia Theatre in Brooklyn, last week, Clara Burns, the latest addition to the Palmer forces, appeared in the cast of Alabama.

MY COMRADE, which was to have been produced by Hope Booth, is said to be a clever operatic comedy, but as Miss Booth was not suited to the requirements and could not set it as she would wish, the production was abandoned.

WALLACE SHAW has left The County Fair company, and James R. Smith has returned to the company.

HATTIE CONLEY, the actress, has been held in $500 bail for perjury, growing out of a suit for slander against Marlande Clarke.

CORA TANNER's season on the road will end at Hastings, Neb., on the 25th inst.

BEATRICE STRAFFORD will shortly take to the road under new management.

FRANK WILLS, of the Two Old Cronies company, will be seen next season in a new play.

ALVIN W. PURCELL, Rene Purcell, and Mack Charles have joined Down on the Farm.

R. G. THOMAS, formerly leading man with Sadie Scanlan, has had an offer to star in Neil Agrah.

THE race horse, "J. J. Healy," was presented, last week, to Charles McCarthy, of the One of the Bravest company. The giver was Sig. Cohen, the turfman. McCarthy will introduce the thoroughbred and fourteen others in his new spectacular play next season.

ANNIE SHINDLE has left Carroll Johnson's company.

LILLIE LEVERE join Ezra Kendall's company this week.

THE following people have been engaged for the stock company organized by W. F. Blande for the Auditorium in Kansas City: George Learock, W. J. Walker, Wilbur Hudson, William Friend, Carl St. Aubyn, George Orth, John Findlay, Phil McCarthy, Franklyn Roberts, Eleanor Carey, Lisle Leigh, Marie Osborne, Edith Pollock, Emma Maddern, Jennie Ellison, and Frederick Percy Marsh, stage manager.

CRUISKEEN LAWN played to the largest week of the season at Holmes' Star Theatre, Brooklyn. The receipts were $5,102.05. This attraction has played three weeks at Jacobs' Theatre, in this city, within five months, and yet the receipts for the third week were over $3,500. If it be true that money talks, The Cruiskeen Lawn is loquacious.

A. C. Arthur, manager of the Corning Opera House, at Corning, N. Y., wants a first-class attraction to play for the benefit of the local Hook and Ladder Company during May. Tragedy, melodrama, or spectacular piece preferred.

Harry Askin, manager of The Tar and the Tartar company, publishes a card to John D. Mishler in this issue, as a testimonial to Mr. Mishler's managerial ability, as displayed in his recent bookings for Mr. Askin's company. One week of one-night stands, booked by Mr. Mishler, did a business of over $6,000.

JOHN W. RANSONE, Mrs. Sol. Smith, Ella Turner, and Nelsie Chamberlain have joined Fanny Rice's A Jolly Surprise company. Miss Rice will appear in this piece at the Bijou Theatre, this city, on April 18, for a four weeks' engagement.

H. J. HOLMES, the character old man, has recovered from a severe illness.

THE LATEST FAD company closed a week ago Friday. Salaries were paid. The company will go out again next season.

CLAIRE CHILDS was especially well received in the recent production of The Maupratts at Wilkesbarre.

A GENTLEMAN OF LETTERS is the title of a play by William D. Hull, the composer of songs, recitations and plays. Mr. Hull says that the piece will be produced in this city about the middle of April, and that later in the season it will be acted in Philadelphia.

JAMES CONNOR ROACH's new Irish play in which he will star, beginning this month, is called Rory o' the Hills. Mr. Roach considers this to be stronger than Shanena-Lawn, which he wrote for Scanlan, or Kate, written by him for Annie Pixley. The scenery for the new play will be by Voegtlin, and a strong supporting company is promised.

AUGUSTA MARTINA has returned to the city, owing to the closing of the Chanfrau company.

GUS BOTHNER, manager of the Bunch of Keys company, will close his season in Hoboken in three weeks. He will reopen with his new farce comedy, The Voodoo.

WILLIAM SMITH, the advance agent of the Fabio Romani company, was taken seriously ill in Lancaster, Pa., and was compelled to remain there.

GEO. C. STALEY'S A Royal Pass company played the ushers' benefit at Lawrence, Mass., March 10—Mr. Staley's sixth appearance in that town in three years. Manager Parker denies that there will be a No. 2 company. His wife, Lottie Blair Parker, is the only woman whose sole work won honorable mention in the *Herald* prize contest. Her play was called White Roses.

WALLIE EDDINGER came from Boston and Master Lenni came from Baltimore last week to take dancing lessons from Ed. Collyer. He guarantees to have them both proficient before next season in his specialty.

JAMES B. MACKIE, of Grimes' Cellar Door, offers a reward of $200 to the person that exposes the circulator of the report that the Grimes' Cellar Door company has busted.

THE Hyperion Quartette has been more successful than ever this season. It is with The Pearl of Pekin company. Its members are Frank Kenworthy, J. H. Roberts, Charles Hall, and Charles Van Dyne.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY (Eastern): Brooklyn, E. D., March 14-19.

ALL THE COMFORTS OF HOME: Kansas City, Mo., March 14-16, San Francisco, Cal., 21-April 3.

ANNIE MITCHELL: Lock Haven, Pa., March 14-19.

ALBA HEYWOOD: Gainesville, Tex., March 14, Denton 16, McKinney 17, Greenville 18, Jefferson 19, Corsicana 21, Waxahachie 22, Cleburne 23, Marlin 24, Waco 25, Marlin 26, Calvert 28, Bryan 29.

A BREEZY TIME: Jackson, Tenn., March 15, Brownsville 16, Memphis 17-19.

A. M. PALMER STOCK: Brooklyn, N. Y., March 7-19.

AVENGED: Atkinson, Kans., March 14, Leavenworth 16, Lawrence 17, Emporia 18, Newton 19, Hutchinson 21, Kingman 22, Wichita 23, El Dorado 24, Winfield 25, Arkansas City 26.

ANNIE WARD TIFFANY: Grand Rapids, Mich., 14-19.

AUNT BRIDGET'S BABY: Buffalo, N. Y., March 14-19.

AFTER DARK: Canton, O., March 18.

ALFRED W. PEGMORE: Kansas City, Mo., March 14-19.

ALABAMA: Milwaukee, Wis., March 14-19, Cleveland, O., 21-26.

A FAIR REBEL: Nashville, Tenn., March 14-16, Louisville, Ky., 17-19, Springfield, O., 22, Dayton 23, Indianapolis, Ind., 24-26, Cincinnati, O., 27-April 2.

BLUE JEANS: New York city Jan. 4—indefinite.

BILL NYE COMEDY: Pittsburg, Pa., March 14-16, Detroit, Mich., 21-23, Buffalo, N. Y., 24-26.

BLACK THORN: Louisville, Ky., March 14-19.

BOBBY GAYLOR: Helena, Mont., March 16, 17.

BLUE JEANS: Dubuque, Ia., March 21, Davenport 22, Keokuk 23, Quincy, Ill., 24, St. Louis, Mo., 25-26.

BOSTON COMEDY: Windsor, N. S., March 14-16, Halifax 17-21.

BOY TRAMP: Philadelphia, Pa., March 14-19.

BUNCH OF KEYS (Bothner's): Matteawan, N. Y., March 14, New Brunswick, N. J., 16, Hoboken 17-19.

BEAUE-BARBOUR: Colfax, Wash., March 15, Moscow, Idaho, 16-19.

BARNES DRAMATIC: Bloomington, Ind., March 14-19.

CORA TANNER: Omaha, Neb., March 13, Sioux City, Ia., 17, Lincoln, Neb., 18, Hastings 19.

CRUISKEEN LAWN: Columbus, O., March 14, 15, Dayton 17-19.

CAMILLE TOWNSEND: Hamilton, Ont., March 21-23.

CLARKE COMEDY: Griffin, Ga., March 14, Atlanta 21-26.

CHARLES J. STEVENSON: Baldwinsville, N. Y., March 14-19.

CARRIE LOUIS: Lima, O., March 14-19.

COLD DAY: Owatonna, Minn., March 14, Mankato 15, Sioux Falls, So. Dak., 16, Mitchell 21, Huron 22, Watertown 23, Aberdeen 26.

CRAZY LOT: Alpena, Mich., March 14, Osceola 15, Bay City 17, Cadillac 18, Traverse City 19, Manistee 21, Ludington 22, Big Rapids 23, 24, Jackson 25, 26, Grand Rapids 27—April 2.

CITY DIRECTORY: Philadelphia, Pa., March 14-19, Fall River, Mass., 21, Worcester 22, Lowell 23, Haverhill 24, Hartford, Conn., 25, New Haven 26.

CARROLL JOHNSON: Boston, Mass., March 14-26, Albany, N. Y., 21, Poughkeepsie 22, Little Falls 23, Waterbury 24, Utica 25, Gloversville 26.

CHICAGO COMEDY (Berlain's): Janean, Wis., March 14-19.

CLAY CLEMENT: New Orleans, La., March 14-19, Galveston, Tex., 21, 22, Houston 23, 24, Brenham 25, Austin 26, San Antonio 27, 28, Waco 29, 30, Dallas 31-April 2.

CORSE PAYTON: Topeka, Kans., March 14-19.

CHARLES T. ELLIS: Albany, N. Y., March 14-16, Newark, N. J., 17-19, Boston, Mass., 21-26.

CLEMENCEAU CASE: Wilkes-Barre, Pa., March 15, Pottsville 16, Williamsport 17, Allentown 18, Reading 19, Brooklyn, N. Y., 21-26, New York city 28-April 16.

CHARITY BALL: Trenton, N. J., March 14, Lancaster, Pa., 16, Harrisburg 17, Corning, N. Y., 18, Elmira 19.

CHAS. A. GARDNER: Des Moines, Ia., March 17, Marshalltown 18, Cedar Rapids 19, Dubuque 21, Elgin, Ill., 22, Janesville, Wis., 23, Madison 24, Milwaukee 25-27, Eau Claire 28, Chippewa Falls 29, Appleton 30.

COUNTRY CIRCUS: New York city Dec. 29—indefinite.

COUNTY FAIR (Burgess'): Boston, Mass., Sept. 7—indefinite.

COUNTY FAIR: Bangor, Me., March 14, Lewiston 16, 17, Laconia, N. H., 18, Concord 19, Manchester 21, 22, Nashua 23, Lynn, Mass., 24-26.

DR. BILL: New York city March 14-19, Jersey City, N. J., 21-26, Bridgeport, Conn., 28, New Haven 29, Hartford 30, Springfield, Mass., 31, Holyoke April 1.

DEVIL'S MINE: Albany, N. Y., March 17-19, Newark, N. J., 21-26.

DOWLING-HASSON: Chicago, Ill., March 14-19, Louisville, Ky., 21-26, Pittsburg, Pa., 28-April 2.

DEAR IRISH BOY: New York city March 14-19, Providence, R. I., 21-26.

DARK SECRET: Northampton, Mass., March 14, New Haven, Conn., 15.

DEVIL'S AUCTION: Chicago, Ill., March 14-19, Pittsburg, Pa., 21-26.

DANIEL BOONE: Hoboken, N. J., March 14-16, Paterson 17-19.

DANGERS OF A GREAT CITY: Rochester, Minn., March 21-26.

EUNICE GOODRICH: Quincy, Ill., March 7-12, Terre Haute, Ind., 14-19, Decatur, Ill., 21-26, Canton 28-April 2.

E. S. WILLARD: Philadelphia, Pa., March 14-19, Washington, D. C., 21-26.

EVANGELINE: Boston, Mass., March 14-26.

EIGHT BELLS: Jersey City, N. J., March 14-19, Philadelphia, Pa., 21-26, New York city 28-April 2.

EFFIE ELLSLER: Kansas City, Mo., March 15, 16, Leavenworth, Kans., 17, Sedalia, Mo., 18, 19.

EVANS AND HOEY: Lawrence, Mass., March 18.

EUREKA THEATRE: Cayuga, Ind., March 14-19.

EDWARD HARRIGAN: New York city Sept. 14—indefinite.

E. H. SOTHERN: Boston, Mass., March 14-19.

ENGLISH ROSE: New York city March 8—indefinite.

EDWIN ARDEN: New Haven, Conn., March 21, 22, Paterson 23-26.

FANNY DAVENPORT: Brooklyn, N. Y., March 14-19.

FRANK DANIELS: Providence, R. I., March 14-19, Brooklyn, N. Y., 21-26.

FRANK I. FRAYNE: St. Louis, Mo., March 21-26, Kansas City 28-April 2.

FREDERICK WARDE: San Francisco, Cal., March 7-19, Sacramento 21, 22.

FAST MAIL (Northern): Syracuse, N. Y., March 14-16, Oswego 17, Watertown 18, Brockville, Ont., 19, Montreal, P. Q., 21-26, Toronto, Ont., 28-April 2.

FRANK CURTIS: Detroit, Mich., March 14-16.

FRANK MAYO: New Haven, Conn., March 14, Hartford 15, Meriden 16, Waterbury 18, Bridgeport 19, Norwalk 21, Winsted 22, Thomaston 23, Birmingham 24, Danbury 25, Watertown, N. Y., 26.

FAIRIES' WELL: Detroit, Mich., March 17-19.

FIRE PATROL (Pearson's): Toledo, O., March 14-16, Chicago, Ill., 21-26, St. Louis 27-April 2.

FAST MAIL (Southern): Sullivan, Ind., March 17, Paris, Ill., 18, Mattoon 19, Pana 21, Taylorville 22, Canton 23, Bushnell 24, Hannibal, Mo., 25, Jacksonville, Ill., 26, Litchfield 28, Carlinville 29, East St. Louis 27, Mt. Vernon 28, Mt. Carmel 29, Mt. Vernon, Ind., 30, Princeton 31.

FABIO ROMANI: Middletown, N. Y., March 14, Yonkers 16, New Haven, Conn., 17-19, Bridgeport 21, Naugatuck 22, Waterbury 23, New Britain 24, Winsted 25, Meriden 26.

FREDERICK PAULDING: Pittsburg, Pa., March 14-19.

FRANK LINTON: Hot Springs, Ark., March 14-19.

FAT MEN'S CLUB: Louisville, Ky., March 14-19, Chicago, Ill., 21-April 16.

FANTASMA (Hanlon's): Chicago, Ill., March 13-19, Logansport, Ind., 21, 22, Elkhart 23, 24, Kalamazoo, Mich., 25, 26, Lansing 27, 28, Bay City 29, 30, East Saginaw April 1, 2.

GO WON AND MOHAWK: Philadelphia, Pa., March 14-19, Coatesville 21, Reading 22, 23, Lebanon 24, Columbia 25, York 26, Baltimore, Md., 28-April 2.

GRAY AND STEPHENS: Baltimore, Md., March 14-19, Washington, D. C., 21-26.

GERMAN LILLIPUTIANS: St. Louis, Mo., Feb. 29-March 19, Cincinnati, O., 20-26, Cleveland 28-April 2.

GUS WILLIAMS: Denver, Col., March 14-16, Pueblo 21, Colorado Springs 22, Trinidad 23, Las Vegas 24, Albuquerque, N. Mex., 25, El Paso, Tex., 26.

GEORGE C. STALEY: Woonsocket, R. I., March 14, So. Framingham, Mass., 15, Marlboro 16, Fitchburg 18, No. Adams 19, Pittsfield 21, Meriden, Conn., 22, Bristol 23, Willimantic 24, Waterbury 25, Danbury 26, New Britain 28, Matteawan, N. Y., 29, Newburg 30, Kingston 31.

GRISMER-DAVIES: Virginia City, Nev., March 14, Reno 15, Nevada City, Cal., 18, Grass Valley 19, Marysville 21, Woodlawn 22, Santa Rosa 23, Vallejo 24, San Jose 25, Hollister 26, Colusa 28, Santa Cruz 29, Oakland 30-April 2.

GLORIANA: New York city Feb. 15—indefinite.

HETTIE BERNARD-CHASE: Amsterdam, N. Y., March 14, Gloversville 15, Little Falls 17, Ilion 18, Utica 19, Norwich 21, Cortland 22, Binghamton 23, Elmira 24, Bath 25, Hornellsville 26, Olean 28, Salamanca 29, Jamestown 30.

HENRY E. DIXEY: Altoona, Pa., March 14, Fort Wayne, Ind., 16, Logansport 17, Evansville 18, Vincennes 19, St. Louis, Mo., 20-26.

HONEST HEARTS AND WILLING HANDS: Chicago, Ill., March 14-26.

HUNTLEY COMEDY: Pensacola, Fla., March 14-19, Mobile, Ala., 21-26, Meridian, Miss., 28-April 2.

HOLDEN COMEDY: Rockford, Ill., March 14-19.

HELD BY THE ENEMY: Chicago, Ill., March 14-19.

HANDS ACROSS THE SEA: Lynn, Mass., March 14, Manchester, N. H., 15, Nashua 17, Worcester, Mass., 18, 19, Newport, R. I., 22, New Bedford, Mass., 23, Brockton 24, Taunton 25, Westerly, R. I., 26, New York city 27-April 2.

HELEN BARRY: Kalamazoo, Mich., March 14, Grand Rapids 16, East Saginaw 17, Bay City 18, Port Huron 19, Toronto, Ont., 21-26, Washington, D. C., 28-April 2.

HARDIE AND VON LEER: Aberdeen, Scotland, March 14-19, Dundee 21-26.

HOLE IN THE GROUND: Augusta, Ga., March 14, Atlanta 16, 17, Birmingham, Ala., 18, Chattanooga, Tenn., 19.

HIS NIBS THE BARON: Detroit, Mich., March 14-19, Toledo, O., 21-26.

HENSHAW, TEN BROECK: Rochester, N. Y., March 17-19.

HARRY LACY (Jack Royal of the 5th): New York city March 14-19.

IVY LEAF: Pittsburg, Pa., March 14-19.

IRISH LUCK: Salem, N. J., March 15, Bridgeton 16, Camden 17, Perth Amboy 18.

IRISHMAN'S LUCK: Brooklyn, N. Y., March 14-19.

JOSEPH HAWORTH: Cleveland, O., March 17-19.

J. H. WALLICK: Omaha, Neb., March 14-16, Lincoln 17, St. Joseph, Mo., 18, 19, Leavenworth, Kans., 21, Lawrence 22, Topeka 23, 24, Atchison 25, Nebraska City, Neb., 26, Denver, Col., 28-April 2.

JOSEPH MURPHY: Chicago, Ill., March 14-26.

JULIA MARLOWE: Toronto, Ont., March 14-19.

JUSTIN ADAMS: Westport, N. Y., March 15, 16, Penn Yan 17, 18, Watkins 19-21, Danville, Pa., 22, Sunbury 23-25.

JOSEPHINE CAMERON: Opelika, Ala., March 14, Selma 16, 17, Montgomery 18, 19, Birmingham 20, 21.

JENNIE HOLMAN: Waxahachie, Tex., March 14, Ennis 15, Palestine 21-26.

JOHN DOBSON: Red Oak, Ia., March 14-19.

JOSHUA SIMPKINS: Iowa City, Ia., March 14, Vinton 16.

JAMES O'NEILL: Topeka, Kans., March 14, St. Joseph, Mo., 16, Kansas City 17-19, Fort Smith, Ark., 21, Joplin, Mo., 22, Carthage 23, Springfield 24, Jacksonville, Ill., 25, Bloomington 26, Decatur 28, Peoria 29.

JANE: Philadelphia, Pa., March 7-19.

JOHN DILLON: Los Angeles, Cal., March 14-19.

JOSEPH JEFFERSON: San Francisco, Cal., March 7-19, Ogden, Utah, 21, Salt Lake City 22, Denver, Col., 24-26.

JAMES B. MACKIE: Greensburg, Pa., March 15, Latrobe 16, Altoona 17, Harrisburg 18, Columbia 19, Lancaster 21, Pottsville 22, Shenandoah 23, Shamokin 24, Mahanoy City 25, Tamaqua 26, Lansford 28, Mauch Chunk 29, Bethlehem 30.

JAMES REILLY: Waterbury, Conn., March 14, Meriden 16, Danbury 17, Hartford 18, Willimantic 19.

JARBEAU COMEDY: Lawrence, Mass., March 16.

J. K. EMMET: New York city March 7-19.

KATE CLANTON: Binghamton, N. Y., March 14, Waverly 16.

KIDNAPPED: Louisville, Ky., March 14-19.

KATIE EMMETT: Brooklyn, N. Y., March 14-19, New York city 21-26, Wilmington, N. C., 28, Charleston, S. C., 29, Savannah, Ga., 30, Jacksonville, Fla., 31.

KIRK ARMSTRONG: Milwaukee, Wis., March 21-24.

KATIE PUTNAM: Cheyenne, Wyo., March 21, Grand Island, Neb., 22, Lincoln 23, 24.

KITTIE RHOADES: Saratoga, N. Y., March 14-19.

KAJANKA: New Haven, Conn., March 14, Waterbury 16, New Britain 17, Bristol 18, Hartford 19, Danbury 21, Norwalk 22, Meriden 23, Middletown 24, New London 25, Framingham 26.

KEEPER DARK: Amesbury, Mass., March 14, Portsmouth, N. H., 15, Portland, Me., 17-19, Dover, N. H., 21, Exeter 22.

LATER ON: St. Louis, Mo., March 14-19.

LITTLE NUGGET: St. Louis, Mo., March 14-19.

LEWIS MORRISON: Columbus, O., March 14-16, Indianapolis, Ind., 21-23, Terre Haute 24, 25, Decatur, Ill., 26, St. Louis, Mo., 27-April 2.

LYCEUM THEATRE (Frohman's): New York city, Nov. 16—indefinite.

LIMITED MAIL: Kansas City, Mo., March 14-16, Sedalia 17, East St. Louis, Ill., 22, Alton 23, Vincennes, Ind., 24, Seymour 25, Columbus 26, Louisville, Ky., 28-April 2.

LOST IN NEW YORK: Olean, N. Y., March 14, Bradford, Pa., 16, Salamanca, N. Y., 17, Oil City, Pa., 18, Titusville 19.

LYCEUM THEATRE (Sharpley's): Montgomery, Mo., March 14-19.

LITTLE LORD FAUNTLEROY: Johnstown, N. Y., March 14, Glens Falls 16, Ballston Spa 17, Troy 18, 19, Hudson 21, Catskill 22, Kingston 23, Poughkeepsie 24, Middletown 25, Boonton 26.

LEON & ADELPHI BROTHERS: Sunbury, Pa., March 14, 15.

LITTLE TRIXIE (May Robbins): Columbus, Kan., March 14, Pittsburg 16, Fort Scott 17, Iola 18, Burlington 19, Emporia 21, Osage City 22, Topeka 23, Lawrence 24, Garnette 25.

LYDIA THOMPSON: New York city March 14-19.

LYCEUM THEATRE (Moses'): Keithsburg, Ill., March 14-19.

MR. WILKINSON'S WIDOWS: Providence, R. I., March 14-19.

MR. AND MRS. KENDAL: New York city March 7-19, Washington, D. C., 21-26, Boston, Mass., 28-April 2.

MIDNIGHT ALARM (Pearson's, A): Chicago, Ill., March 14-27, Cleveland, O., 28-April 2.

MESTAYER VAUGHN: Baltimore, Md., March 14-19, New York city 21-April 2.

MIDNIGHT ALARM (Pearson's, B): Cincinnati, March 14-26.

MORA WILLIAMS: Ithaca, N. Y., March 14, Auburn 21-26.

MINNA GALE: Spokane Falls, Wash., March 14, Salt Lake City, Utah, 16-19, Denver, Col., 21-26, Aspen 28, Leadville 29, 30, Colorado Springs 31, Pueblo April 1, 2.

MAGGIE MITCHELL: Minneapolis, Minn., March 14-19, St. Paul 21-26, Cedar Rapids, Ia., 28, Keokuk 29, Galesburg, Ill., 30, Peoria 31, Bloomington April 1.

MY JACK (Walter Sanford's): Chicago, Ill., Feb. 22-March 19.

MARGARET MATHER: Terre Haute, Ind., March 14, Indianapolis 17-19.

MASTER AND MAN: Philadelphia, Pa., March 14-19.

MUGGS LANDING: Utica, N. Y., March 14, 15.

MELVILLE SISTERS: Marietta, O., March 14-19, Bellaire 21-26.

MR. BARNES OF NEW YORK: Chillicothe, O., March 14, Springfield 16, Hamilton 17, Muncie, Ind., 18, Fort Wayne 19, Lafayette 21.

MARIE HUBERT FROHMAN: Dayton, O., March 14, 15, Middletown 17, Lexington, Ky., 18, 19, Paris 21, Frankfort 22, Louisville 23-26, Indianapolis, Ind., 27-April 2.

MCCARTHY'S MISHAPS: Reading, Pa., March 14, Allentown 15, Wilkesbarre 17, Scranton 18, Bethlehem 19, Brooklyn, E. D., 21-26.

MCGINTY'S MISHAPS: Bloomfield, Ia., March 14, Eldon 16, Kesaupon 17, Fort Madison 18,

M. KANDLAS COMEDY: Shelton, Neb., March 15, Kenesaw 16, Holdredge 17, Minden 18, Alma 19.

MADAME MODJESKA: Peoria, Ill., March 15, Quincy 16, Kansas City, Mo., 17-19, Topeka, Kans., 21, St. Joseph, Mo., 22, Lincoln, Neb., 23, Omaha 24-26, Sioux Falls, So. Dak., 28, Sioux City, Ia., 29, Des Moines 30, Cedar Rapids 31, Davenport April 1.

MAUD GRANGER: Seattle, Wash., March 14-16, Tacoma 17, 18, Ellensburg 19, Spokane Falls 21-23, Missoula, Mont., 24, Helena 25, 26.

MEININGER STOCK: Chicago, Ill., Feb. 22-March 19.

MRS. WILKINSON'S WIDOWS: Leadville, Col., March 15, Salida 16, Pueblo 17, 18, Colorado Springs 19, Omaha, Neb., 21-23.

NIKE-JANAUSCHEK: Philadelphia, Pa., March 14-19, York 21, Pottstown 22, Yonkers, N. Y., 23, Elizabeth, N. J., 24, Troy, N. Y., 25, 26.

MISS HELYETT: Pittsburg, Pa., March 14-19, Brooklyn, N. Y., 21-26.

MATTIE VICKERS: Port Huron, Mich., March 15, London, Ont., 16, Brantford 17, Hamilton 18, St. Catharines 19, Lyons, N. Y., 21, Watertown 22, Oswego 23.

MILTON NOBLES: Rock Island, Ill., March 15, Dubuque, Ia., 17, La Crosse, Wis., 18.

MEN AND WOMEN: Utica, N. Y., March 14, Herkimer 16, Watertown 17, Ogdensburg 18, Ottawa, Ont., 19, Montreal, P. Q., 21-26, New York city 28-April 2.

MONEY MAD: Bridgeport, Conn., March 15.

NELLIE MCHENRY: Philadelphia, Pa., March 14-19, New York city 21-April 2.

NEWTON COMEDY: Ottawa, Kans., March 15, Olathe 16, 17, Kansas City, Mo., 18, 19.

NIOBE: Cincinnati, O., March 14-19.

NATURAL GAS: Cleveland, O., March 17-19.

NAT C. GOODWIN: New York city March 14-19, Newark, N. J., 21-26, Jersey City 28-April 2.

NOSS JOLLITIES: Webster City, Ia., March 15, Cedar Falls 16, Waterloo 17, Vinton 18, Marion 19, Alamosa 21, Maquoketa 22, Savanna, Ill., 23, Polo 24, Monroe, Wis., 25, Broadhead 26, White Water 28, Grand Haven, Mich., 30, Grand Rapids 31.

N. S. WOOD: St. Louis, Mo., March 14-19.

OH, WHAT A NIGHT: Waterloo, Ia., March 16, Independence 17, Des Moines 18, 19, Council Bluffs 21, Lincoln, Neb., 22, Hastings 23, Columbus 24, Fremont 25, Sioux City, Ia., 26, Omaha, Neb., 27-30.

OLD, OLD STORY: New Orleans, La., March 21-30, Vicksburg, Miss., 31, Jackson 22, Meridian 23, Birmingham, Ala., 24, Nashville, Tenn., 25, 26, Columbia 28, Clarksville 29, Jackson 30, Memphis 31-April 2.

OLIVER D. BYRON: Hoboken, N. J., March 10-13, Philadelphia, Pa., 14-19, Baltimore, Md., 21-26, Washington, D. C., 28-April 2.

ONE OF THE FINEST: Brooklyn, N. Y., March 14-19, New York city 21-26.

ON THE FRONTIER (No. 2): Rotherham, Eng., March 14-19, Wednesbury 21-26.

OUR BOYS AND GIRLS: Brooklyn, N. Y., March 14-19, Harlem 21-26, Newark, N. J., 28-30, New Haven, Conn., 31-April 1, Bridgeport 2.

OLD JED PROUTY: Wilmington, Del., March 17.

O'DOWD'S NEIGHBORS: Grand Rapids, Mich., March 18, 19.

OLD HOMESTEAD: Newark, N. J., March 14-19, Jersey City 21-26, Stamford, Conn., 28, Danbury 29, Waterbury 30, Bridgeport 31-April 2.

OUR IRISH VISITORS: Abilene, Kans., March 15, Junction City 16, Manhattan 17, Clay Centre 18, Beatrice, Neb., 19.

ONLY A FARMER'S DAUGHTER (Voorhees): Titusville, Fla., March 15, Daytona 16, 17, Palatka 21, St. Augustine 22, Jacksonville 23, Charleston, S. C., 25, 26, Orangeburg 28, Columbia 29, Winnsboro 30, Winston, N. C., 31.

OLIVER COMEDY: Lockhart, Tex., March 15, Luling 16, 17, Gonzales 18, Cuero 19.

OLD HOMESTEAD (Denman Thompson): Chicago, Ill., March 7—indefinite.

OLE OLSON (Western): La Junta, Col., March 15, Dodge City, Kans., 16, Great Bend 17, Nickerson 18, Hutchinson 19.

POLICE PATROL (Pearson's): Milwaukee, Wis., March 13-20, Duluth, Minn., 21, 22, W. Superior, Wis., 23, Eau Claire 24, Chippewa Falls 25, Stillwater 26, St. Paul 27-April 2, Minneapolis 3-16, Chicago, Ill., 10-17.

PATTI ROSA: Walla Walla, Wash., March 15, 16, Portland, Ore., 17-19, Olympia, Wash., 21, Tacoma 22, 23, Victoria 24, Seattle 25, 26, Spokane Falls 28, 29, Missoula, Mont., 30, Butte City 31-April 2.

POWER OF THE PRESS: St. Paul, Minn., March 14-19, Minneapolis 21-26.

PAY TRAIN: Niles, Mich., March 15, Jackson 16, East Saginaw 18, Bay City 19, Detroit 21-26, Tiffin, O., 28, Defiance 29, Huntington, Ind., 30, Lafayette April 1.

PAT ROONEY: Bradford, Pa., March 15, Binghamton, N. Y., 16, Paterson, N. J., 17-19.

PAIR OF TRAMPS: Stanford, Ky., March 15, Ashland 16.

PAIR OF KIDS: Madison, Ind., March 15, Anderson 16, Indianapolis 17-19, Marion 20.

PETE BAKER: Rochester, N. Y., March 14-19, Buffalo 21-26, Erie, Pa., 28, Titusville 29, Oil City 30, Warren 31, Bradford April 1.

PITOU STOCK: New York city March 7-19.

PAUL KAUVAR: Pittsburg, Pa., March 14-19, Philadelphia 21-26.

PULSE OF NEW YORK: Philadelphia, Pa., March 21-26.

PAIR OF JACKS: Toronto, Ont., March 14-19, Hamilton 21, 22, Niagara Falls, N. Y., 23, Dunkirk 24, Warren, Pa., 25, Sharon 26, Youngstown, O., 28, Rochester, Pa., 29, East Liverpool, O., 30.

PRIVATE SECRETARY: Cincinnati, O., March 13-19, Chillicothe 21, Zanesville 22, Steubenville 24, Wheeling, W. Va., 25, 26, New Castle, Pa., 28, Oil City 29, Bradford 30, Titusville 31, Jamestown, N. Y., April 1.

PRINCE AND PAUPER: Beaver Falls, Pa., March 15, Erie 16, Jamestown, N. Y., 17, Bradford, Pa., 18, Warren 19, Corry 21, Meadville 22, Franklin 23, Oil City 24, Titusville 25, Salamanca, N. Y., 26, Olean 29, Hornellsville 30, Corning 31.

PARAGON THEATRE: Aurora, Mo., March 14-19, Weir City, Kan., 21-23.

ROBERT MANTELL: Austin, Tex., March 15, Fort Worth 16, 17, Dallas 18, 19.

R. D. MACLEAN-MARIE PRESCOTT: Akron, O., March 15, Mansfield 16, Sandusky 17, Toledo 18, 19, Cincinnati 21-26, Detroit, Mich., 28-April 2.

ROBERT MCGINLEY: Canon City, Col., March 15, 16, Pueblo 17, 18, Colville 19.

RUNAWAY WIFE: Lincoln, Neb., March 15, Fremont 16, Omaha 17-19.

RYE COGHLAN: Harlem, N. Y., March 14-19, Brooklyn 21-26, Brooklyn, E. D., 28-April 2.

ROLAND REED: Memphis, Tenn., March 15, 16, Nashville 17-19, Louisville, Ky., 21-23, Lexington 24, Evansville, Ind., 25.

ROSINA VOKES: Detroit, Mich., March 14-19, Cleveland, O., 21-26, Buffalo, N. Y., 28-30, Toronto, Ont., 31-April 2.

RAY L. ROYCE: Jackson, O., March 15, Chillicothe 16, Lancaster 17, Athens 18, Pomeroy 19, Marietta 21, Cambridge 22, Barnesville 23, Wheeling, W. Va., 24, 25, East Liverpool, O., 26, Beaver Falls, Pa., 28, New Castle 29.

RICHARD MANSFIELD: New York city Feb. 15-April 16.

RENTFROW PATHFINDERS: Wichita, Kans., March 14-19.

STRAIGHT TIP: Brooklyn, N. Y., March 14-19, Baltimore, Md., 21-26.

SAWTELLE DRAMATIC: Cohoes, N. Y., March 14-19.

SCEPTRE BY THE LIGHT OF THE MOON: Staunton, Va., March 15, Charleston 16, Parkersburg 17, Wheeling 18, Uniontown, Pa., 19.

SARAH BERNHARDT: Cleveland, O., March 15, 16, Buffalo, N. Y., 18, 19.

STUART ROBSON: Portland, Ore., March 14-19, Butte, Mont., 21, Helena 23.

SHE COULDN'T MARRY THREE (Lillian Kennedy): Lyons, Ill., March 15, Sterling 16, Aurora 17, Joliet 18, Marion, Ind., 19, Crawfordsville 21, Terre Haute 22, Lafayette 23, Frankfort 24, Laporte 25, Michigan City 26, Chicago, Ill., 27-April 2.

SPIDER AND THE FLY: San Francisco, Cal., March 14-26.

SUPERBA (Hanlons'): Sacramento, Cal., March 14-19, Portland, Ore., 21-26.

SWAIN AND MOORE'S IDEALS: Lewistown, Ill., March 14-19.

SOL. SMITH RUSSELL: New Bedford, Mass., March 18, Lynn 19, Boston 21-26.

SINBAD: Kansas City, Mo., March 14-19.

SHENANDOAH: Boston, Mass., March 14-26.

SADIE MARTINOT: Boston, Mass., March 7-19, Chicago, Ill., 21-April 2.

SPOONER DRAMATIC: Morris, Ill., March 14-19.

STILL ALARM: Harlem, N. Y., March 14-19, Boston, Mass., 21-26, Providence, R. I., 28-30, New Haven, Conn., 31-April 2.

SPOONER COMEDY: Atchison, Kans., March 14-19.

TEXAS STEER: Washington, D. C., March 14-19.

TWO SISTERS: Beatrice, Neb., March 15, Lincoln 16, Omaha 19, 20, Des Moines 21, Ottumwa 22, Burlington 23, Davenport 24, Dubuque 25, Milwaukee, Wis., 27-April 2.

TUXEDO: New York city March 7—indefinite.

THE HUSTLER: Jersey City, N. J., March 14-19.

TWO OLD CRONIES (Wills'): West Chester, Pa., March 15, Wilmington, Del., 16, 17, Stamford, Conn., 18, So. Norwalk 19, Port Jervis, N. Y., 21, Middletown 22, Hoboken, N. J., 24-26.

TEN NIGHTS IN A BAR-ROOM (Heflin's): Olyphant, Pa., March 15, Archbald 16, Plymouth 17, Pittston 18, Wilkes-Barre 19.

THE DAZZLER: Boston, Mass., March 14-19, Lawrence 21, Haverhill 22, Salem 23, Manchester, N. H., 24, Holyoke, Mass., 25, Hartford, Conn., 26, Washington, D. C., 28-April 2.

TWO JOHNS: Kankakee, Ill., March 15, Streator 16, Peoria 17, Pekin 18, Springfield 19, St. Louis, Mo., 20-26.

THE BURGLAR: Richmond, Va., March 16, 19, Washington, D. C., 21-26.

TONY FARRELL: New York city March 14-19.

TEN NIGHTS IN A BAR-ROOM (Brehm's): Ashley, Ill., March 16, Fairfield 17, Flora 18, Salem 19, Vandalia 21, Pana 22.

THE ENSIGN: Philadelphia, Pa., March 14-26.

TWO OLD CRONIES (Anderson's): Minneapolis, Minn., March 13-19, Sioux City, Ia., 21, Plattsmouth, Neb., 22, Lincoln 23, Atchison, Kans., 24, Topeka 25, St. Joseph, Mo., 26.

TRIP TO CHINATOWN: New York city Nov. 9—indefinite.

THE STOWAWAY: Philadelphia, Pa., March 14-19.

THE POSTMASTER: Kenaunee, Ind., March 15, Monticello 17, Winamac 18.

THE BOOMER: New York city March 21-26.

UNCLE TOM'S CABIN (Huntley's): Lexington, Neb., March 15, Kearney 16, Grand Island 17, Columbus 18, Fremont 19, Missouri Valley, Ia., 21, Dunlap 22, Denison 23, Manning 24, Carroll 25, Boone 26.

U AND I: Chicago, Ill., March 13-19, Pittsburg, Pa., 21-26, Brooklyn, N. Y., 28-April 2.

ULLIE AKERSTROM: Danbury, Conn., March 14-16, Birmingham 17-19, Westfield, Mass., 21-23, Northampton 24-26, Pittsfield 28-30, Concord, N. H., 31-April 2.

UNCLE TOM'S CABIN (Marney's): Bedford, Ind., March 15, Spencer 16, Sullivan 17, Mt. Carmel, Ill., 19.

UNCLE TOM'S CABIN (Rusco and Swift's): Stevens Point, Wis., March 15, Waupeca 16.

UNCLE HIRAM: Milwaukee, Wis., March 14-19.

WARREN COMEDY: Hot Springs, Ark., March 14-19.

WHITE SLAVE: Philadelphia, Pa., March 14-19, Hoboken, N. J., 21-23, Paterson 24-26.

WORLD AGAINST HER (Agnes Wallace-Villa): Washington, D. C., March 14-19, Hagerstown, Md., 21, Martinsburg, W. Va., 22, Cumberland, Md., 23, Uniontown, Pa., 24, Connellsville 25, Johnstown 26.

WM. H. CRANE: New York city Jan. 12—indefinite.

WIDE, WIDE WORLD: Rochester, N. Y., March 14-16, Syracuse 17-19.

WAITE COMEDY: York, Pa., March 14-19, Altoona 21-26, Williamsport 28-April 2.

WALKER WHITESIDE: Wooster, O., March 15, Wheeling, W. Va., 16-18, Dennison, O., 19.

WORLD (Little's): Shawnee, O., March 15, Cambridge 16, Canal Dover 17, Toronto 18, East Liverpool 19.

WAITE-LEROYLE: Elkton, So. Dak., March 16, 17, Brookings 18, 19, De Smet 21, 22, Salem 23, 24, Mitchell 25, 26, Kimball 28, 29, Chamberlain 30, 31, Plankinton April 1, 2.

VON YONSON: Brooklyn, E. D., March 14-19.

OPERA AND CONCERT.

ARIEL-THOMAS CONCERT: St. Louis, Mo., March 14, Abingdon, Ill., 16, Mt. Sterling 17, Pittsfield 18, Lincoln 19.

AMERICAN BAND (Reeves'): Cohoes, N. Y., March 21, Greenfield, Mass., 22, Athol 23, Orange 24, Amherst 25, Holyoke 28.

AGNES HUNTINGTON: Philadelphia, Pa., March 7-19.

ABBEY-GRAU OPERA: Boston, Mass., March 14-19.

AROSSOS OPERA: St. Louis, Mo., March 14-19.

BAKER OPERA (A): Williamsport, Pa., March 14-16, Reading 21-26.

CORINNE OPERA BURLESQUE: Salt Lake City, Utah, March 14-16, Provost 17, Ogden 18, 19, Sacramento, Cal., 21, 22, Ceylon 23, San Jose 24.

CONREID OPERA: Riverside, Cal., March 15, San Bernardino 16, Los Angeles 17-19.

CORNELL GLEE AND BANJO CLUB: Rochester N. Y., March 21, Buffalo 26, Erie, Pa., 28, Cleveland, O., 29, Detroit, Mich., 30, Ann Arbor 31.

CARLETON OPERA: Sioux City, Ia., March 15, 16, Rock Island, Ill., 17, Davenport, Ia., 18, Peoria, Ill., 19, Louisville, Ky., 21-26.

DE WOLF HOPPER: Chicago, Ill., March 14-19, Buffalo, N. Y., 21-23, Toronto, Ont., 24-26, Pittsburg, Pa., 28-April 2.

DUFF OPERA: Harrisburg, Pa., March 15, Easton 16, Scranton 17, Elmira, N. Y., 18, Binghamton 19.

DESHON OPERA: Charleston, S. C., Feb. 27-April 2.

DE PAUW QUARTET: Rock Island, Ill., March 17, Dixon 18, Mendota 19, Ottawa 21, Peru 22, Streator 23.

EMMA JUCH OPERA: Chihuahua, Mex., March 7-12, El Paso, Tex., 14, 15, Riverside, Cal., 17, 18, San Diego 19, 20, Los Angeles 21-26, Fresno 28, 29, Stockton 30, 31.

FRANCIS WILSON COMIC OPERA: New York city Oct. 5—indefinite.

IDEAL OPERA: Philadelphia, Pa., June 8—indefinite.

LITTLE TYCOON OPERA: St. Louis, Mo., March 13-19.

LILLIAN RUSSELL OPERA: Chicago, Ill., March 14-26.

OVIDE MUSIN CONCERT: Galveston, Tex., March 15, Brenham 16, Austin 17, San Antonio 18, Belton 19, Waco 21, Fort Worth 22, Dallas 23, Tyler 24, Marshall 25, Monroe, La., 26, Shreveport 27, Little Rock, Ark., 29, Pine Bluff 30, Texarkana 31, Hot Springs April 1.

PAULINE HALL OPERA: Brooklyn, N. Y., March 14-19, Washington, D. C., 21-26, Baltimore, Md., 28-April 2.

SHIP AHOY: Pottsville, Pa., March 15, Lebanon 16, Lancaster 17, Reading 18, Pottstown 19, Easton 21, Paterson, N. J., 22, 23, Newark 24-26, Syracuse, N. Y., 28-30, Rochester 31-April 2.

SANFORD GIRL ORCHESTRA: Fredonia, Kans., March 15, Eureka 16, El Dorado 17, Newton 18, 19.

SWEDISH QUARTETTE CONCERT: Stonington, Ill., March 15, Cambridge 16, Monmouth 17, Moline 18, Beardstown 21, Bunker Hill 22, Marion 23, Carbondale 24, Neoga 25, Rantoul 26, So. Bend, Ind., 28.

WILBUR OPERA: Indianapolis, Ind., March 14-19.

VARIETY AND BURLESQUE.

ADAMS SPECIALTY: Milbank, So. Dak., March 15, Webster 16, Bristol 17, Aberdeen 18, 19.

BILLY LESTER SPECIALTY: Worcester, Mass., March 14-19, Albany, N. Y., 21-26.

CITY CLUB BURLESQUE: Boston, Mass., March 14-19.

CITY SPORTS BURLESQUE: Kenosha, Wis., March 15, Lima, O., 16, Findlay 17, Marion 18, Middletown 19, Cincinnati 20-26, Louisville, Ky., 28-April 2.

CARMENCITA: New York city Jan. 25—indefinite.

EDWIN WILSON: Washington, D. C., March 14-19.

FAY FOSTER BURLESQUE: Brooklyn, N. Y., March 14-19, Philadelphia, Pa., 21-April 2.

FRENCH BURLESQUE (Nibbe's): Marshalltown, Ia., March 15, Oskaloosa 16, Ottumwa 17, Creston 18, Council Bluffs 19, Omaha, Neb., 20-26.

FRENCH FOLLY BURLESQUE: Chicago, Ill., March 13-19, Detroit, Mich., 21-26.

GEORGE DIXON: Detroit, Mich., March 14-19.

GUS HILL SPECIALTY: Wheeling, W. Va., March 15, 16, McKeesport, Pa., 17, Altoona 18, Chester 19, New York city 21-26, Brooklyn, E. D., 28-April 2.

HOWARD ATHENÆUM: Baltimore, Md., March 14-19, Philadelphia, Pa., 21-26, Brooklyn, N. Y., 27-April 2.

HYDE SPECIALTY: New York city March 7-19.

HARRY WILLIAMS: Baltimore, Md., March 14-19.

HARRY KERNELL: Cincinnati, O., March 14-19.

IDA SIDDONS BURLESQUE: Spokane Falls, Wash., March 7-19.

KENNEDY'S LAUGH-MAKERS: Wilmington, Del., March 14-16, Paterson, N. J., 17-19.

LILLY CLAY BURLESQUE: Harlem, N. Y., March 14-19.

MAY HOWARD BURLESQUE: Washington, D. C., March 14-19.

MAY RUSSELL BURLESQUE: Cleveland, O., March 14-19.

MABEL STOW BURLESQUE: Norfolk, Neb., March 15, Wakefield 16, Wayne 17, Randolph 18, O'Neil 19.

NIGHT OWLS: Newark, N. J., March 14-19.

PARIS GAIETY GIRLS BURLESQUE: Louisville, Ky., March 13-19, Frankfort 21, Mayfield 22, Lebanon, O., 23, Washington, C. H. 24, Circleville 25, Lancaster 27, Newark 28, Coshocton 29.

PARISIAN FOLLY: New York city March 14-19.

REILLY AND WOOD'S SPECIALTY: Brooklyn, N. Y., March 14-19.

RENTZ-SANTLEY BURLESQUE: Troy, N. Y., March 14-19, New York city 21-26.

ROSE HILL FOLLY: Pittsburg, Pa., March 14-19.

ROULETTE CLUB: Buffalo, N. Y., March 14-19.

SAM DEVERE: Montreal, P. Q., March 14-19.

TONY PASTOR'S SPECIALTY: New York city Oct. 26—indefinite.

TURNER'S GAIETY GIRLS: Philadelphia, Pa., March 14-19.

WILLIAMS AND ORR: Philadelphia, Pa., March 14-19.

WHALEN AND MARTELL: St. Louis, Mo., March 14-19, Chicago, Ill., 21-27, Indianapolis, Ind., 28-April 2.

MINSTRELS.

AL. G. FIELD AND CO.: Sedalia, Mo., March 15, Nevada 16, Springfield 17, Fort Smith, Ark., 18, Fayetteville 19, Carthage, Mo., 21, Galena, Kans., 22, Joplin, Mo., 23, Fort Scott, Kans., 24, Pittsburg 25, Parsons 26, Oklahoma, Ind. Ter., 28, Guthrie 29.

CRANDALL, CLARKE AND HAKE: Cambridge, Md., March 15.

GORTON BROTHERS: Fond du Lac, Wis., March 15, Sheboygan 16, Kaukauna 17, Green Bay 19.

GOODYEAR, ELTICH AND SCHILLING: Pekin, Ill., March 15, Bloomington 16, Springfield 17, Jacksonville 18, Galesburg 19, Burlington, Ia., 21, Rock Island, Ill., 22, Sterling 23, Rockford 24, Beloit, Wis., 25, Fond du Lac 26.

HI HENRY: Hornellsville, N. Y., March 17.

LEW DOCKSTADER: Newark, N. J., March 15, 16, Norristown, Pa., 17, Easton 18, Harrisburg 19.

VREELAND: Greenfield, Mass., March 15, Orange 16, No. Adams 17, Bennington, Vt., 18, Hoosick Falls, N. Y., 19.

MISCELLANEOUS.

BILL NYE: Chicago, Ill., March 13, Milwaukee, Wis., 16, Chicago, Ill., 17, Elgin 18, Englewood 19, Marion, Ind., 21, Terre Haute 22, Louisville, Ky., 23, Hamilton, O., 24, Springfield 25, Columbus 26, Urbana 29.

BRISTOL'S (D. M.) EQUINES: Carbondale, Pa., March 15, 16, Honesdale 18, 19, Williamsport 21-23.

ELI PERKINS: Boston, Mass., March 15.

GENTRY'S EQUINES: Memphis, Tenn., March 15, 16.

HEWETT MUSETTES: Temple, Tex., March 15.

KELLAR: Philadelphia, Pa., Nov. 2—indefinite.

PROF. FRANK MYER: Tipton, Ia., March 14-19.

PROF. HEERMANN: Baltimore, Md., March 14-19.

SNYDER AND ZIMMERMANN: Springfield, Mo., March 15.

W. W. DAYTON: Manchester, Conn., March 15, Willimantic 16, 17, Middletown 18, 19, Higganum 21, 22, East Haddam 23, 24, Deep River 25, 26.

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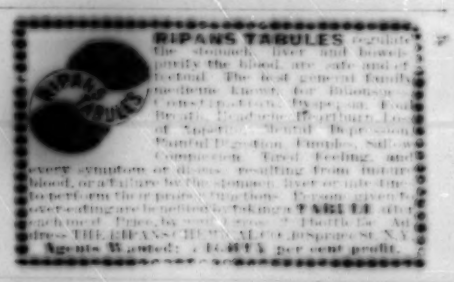
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